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M. C. Graham
P. 77.8

THE MODERN MUSIC SERIES

FIRST BOOK

ELEANOR SMITH.



SCOTT, FORESMAN & COMPANY, CHICAGO.

Handwritten notes at the bottom of the page, including "P. 77.8" and "M. C. Graham".

Arthur E. Graham
P. N. S.

10/15-
1901

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A FIRST BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED
THROUGH THE CONSIDERATION OF COMPLETE MELODIC
FORMS AND PRACTICE BASED ON EXERCISES
RELATED TO THEM

BY

ELEANOR SMITH

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OF DEPARTMENT OF VOCAL MUSIC IN THE COOK
COUNTY NORMAL SCHOOL.

CHICAGO
SCOTT, FORESMAN AND COMPANY

1900.

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INTRODUCTION.

The principle underlying the system of this book is that song-singing, when properly conducted and related to sight reading, has larger educational value, and develops in young pupils a sounder knowledge of musical elements than the direct study of technique; for the technique of music as embodied in sight-reading exercises, being abstract, is altogether beyond the comprehension of children. Yet, without some knowledge of constructive elements, sight-reading and growth in musical understanding are impossible, so that even in childhood this study must be introduced. It is not necessary, however, for children to study the technique of music apart from and precedent to songs in order to master the elements of the art, for if these elements are presented through the songs which the pupils sing, they become, like the songs themselves, realities, something interesting, something that children feel, and to which they may respond.

Therefore, the first aim of this book is to create impressions through the force of musical effects, and then gradually to develop from these impressions a knowledge of the causes or elements which produce the effects. To accomplish this, songs, and not their constructive parts, are first presented, the object here being to impress upon the pupils the most salient characteristic of every melody that they learn, whether of rhythm, of the scale effect, of tonal quality, or other distinguishing feature. But as the pupils' impressions would necessarily be weak and vague if taken from the song alone, and would, at best, remain but an impression, a series of accompanying exercises is given in which the effect of the song is repeated; and each exercise, or set of exercises, while preserving the melodic character of the effect as embodied in the song, is nevertheless an approach to an analysis of the constructive elements therein. Familiarity, for instance, will bring children to see that between the exercise molded upon certain elements of the song, and the song itself, there is a marked resemblance. It is not to be expected that the child will account for this difference technically—in other

words, that he will be able to give an analytical explanation of this "difference in resemblance;" but enough has been done, at first, if he is conscious that modifications of the same elements exist. For this consciousness is in reality incipient observation, the certain forerunner of understanding and power.

It will be observed that the material of this book is not graded with a view of leading the child into an unconscious mastery of the subject, for though this is a method widely used and generally accepted, it is, for all that, a method of questionable value to education, since the aim of education is to lift children out of unconscious mechanical ability into the sphere of reason, of intellectual recognition of something above them, and into a spirit of earnest effort after its attainment.

In a method whose essential virtue is gradation, children simply go from idea to idea, the arrangement being, as a rule, the work of a mature and logical mind. Hence a power of receptivity proportionate to the adult's ability in presentation, is assumed in young pupils; and that is the very defect of the matter. For this reason the lessons of this book are not graded simply according to their difficulties, but are adapted, with their contents, first, to the child's sensibilities to musical impressions, and second, to his power of observing the different effects by which his impressions have been produced. In other words, instead of going forward through a series of subtly increasing difficulties, the child proceeds from actual musical experience (from songs which he has *felt*) to a gradual analysis of all that has made up his experience—from musical effects and their impressions to musical principles and the understanding which they imply. By presenting attractive songs, the child's interest is aroused from the first, and as his exercises are melodic as well as technical, he does not study merely empty sounds, and (to him) incomprehensible terms, but something which he feels, which appeals to him, and which is, consequently, fitted to encourage him to conscious effort after a knowledge and practical mastery of the subject that leads him forward.

The beginner's book of vocal music has, therefore, no method in the ordinary sense of the word. Its pages are not a succession of finely graded abstractions, but consist of songs and musical exercises so presented that abstractions live for the child in melody, and become for him principles that are capable of being understood and embodied in practice.

This, in the belief of the authors, is a system at once rational and practical, and one fully in accordance with the best principles of musical pedagogy. Through the singing of songs as beautiful as it was possible to procure, the study of technique is made interesting, vital and practical, and through technique studied in connection with melody, song-singing is made more earnest, dignified, and purposeful. Also, musical technique, which, studied alone, might expand and quicken the mental faculties at the expense of the moral nature of children, becomes a cultivating factor when studied together with songs, by strengthening the mind in judgment and thereby refining and elevating the emotions which melody so potently stirs in all.

The authors wish to make mention here of their high appreciation of the assistance rendered by Calvin B. Cady and Fred W. Root. The deep interest they have evinced in the method of the book, and their valuable suggestions and advice have contributed in no small degree to the success of the work.

They also desire to express their obligation to G. W. Chadwick for his contribution of songs and valuable suggestions. They are indebted to the Century Company for permission to use a number of selections from "St. Nicholas," and to Messrs. Houghton, Mifflin & Co., the Educational Publishing Co., the Thomas Charles Co., the Clayton F. Summy Co., and the Oliver Ditson Co., for permission to use valuable copyright material.

SUMMARY OF THE METHOD.

The plan of this book may be thus briefly summarized :

1. The song as a complete form which is to suggest some simple element of music to the child.
2. The musical phrase evolved from the song,—a suggestion of the song in simpler form.
3. The sight-reading exercise further carrying out the suggestion of the phrase and song.

Then the gradual reversal of the process by way of completing the circle of development :

1. The exercise anticipating the thought of the song.
2. The musical phrase leading up to a comprehension of the song's elements.
3. The song as an embodiment of the musical principles which the child has observed and in which he has had practice.

A FIRST BOOK IN VOCAL MUSIC.



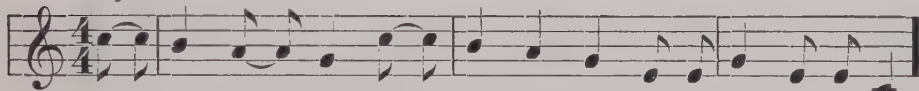
Fire! Fire!

Esther B. Tiffany.

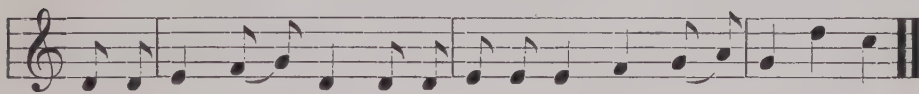
From St. Nicholas, by permission of
The Century Co.

Allegretto.

English.



1. O Bird - ie fly! for the ma-ple tree, Where your nest is hid
2. For Au-tumn, that wan-ton gold-haired boy, Roams wild with a flam-
3. On the ma - ple's man - tle the bright sparks fall, On the creep - ing wood-
4. O Bird - ie fly! to the South-land hie, For the woods are blaz-



so cun - ning - ly, With scar - let flames is a-blaze, I see.
ing torch for a toy—And he fires the trees with a reck-less joy.
bine a - long the wall, On the sturd - y oak-trees, staunch and tall.
ing be-neath our sky, And your home is on fire, so Bird - ie, fly!

Studies.

I.



II.



III.



IV.



Bees and Clover.

Andante.

Clo - ver white and pink is grow-ing In the fields to - day,



That is where the bees are go - ing, Clo-ver's sweet, they say.

A Study.



The Laughing Rill.

Allegro.

p "Ha, ha, ha," laughs the rill, "Tis not hard to turn the mill; I just



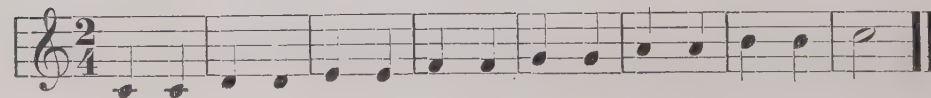
keep on flow-ing, flow-ing, And the mill keeps go-ing, go-ing."

Studies.

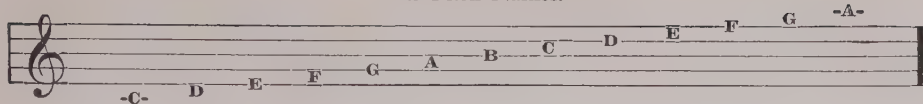
I.



II.

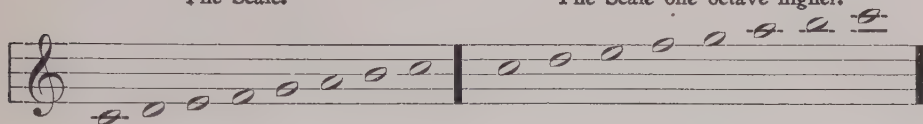



The Pitch Names.



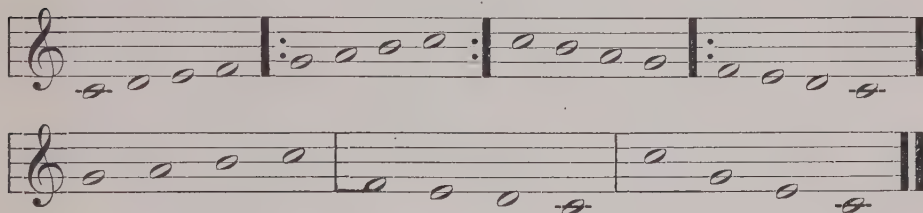
The Scale.

The Scale one octave higher.

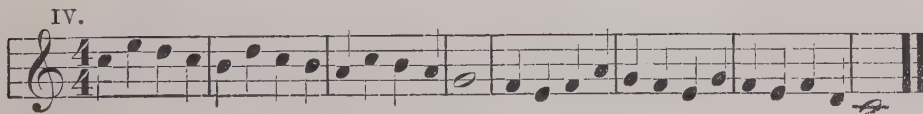
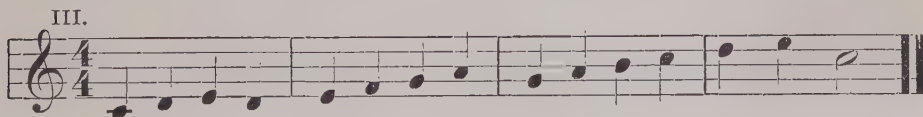
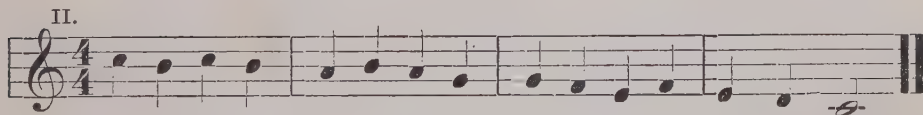
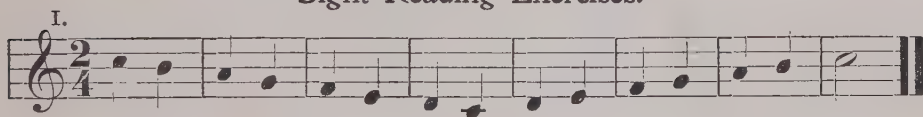


Signature—  no sharps nor flats. Keynote—C, on the first line below and in the third space.

Scale Studies.



Sight Reading Exercises.



Robert Louis Stevenson.
Allegretto moderato.

Eleanor Smith.

1. Late lies the win-try sun a-bed, A frost-y, fier - y sleep - y-head;
2. Close by the jol - ly fire I sit To warm my fro-zen bones a bit;
3. Black are my steps on sil - versod; Thick blows my frosty breath a-broad; and

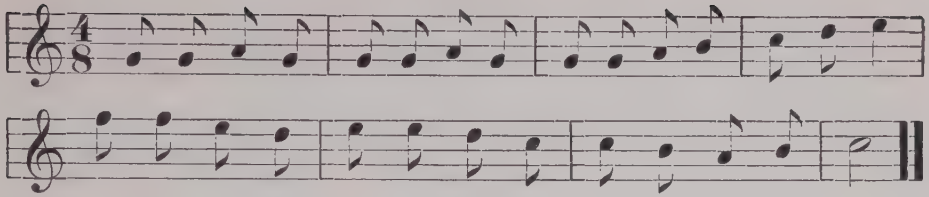
Blinks but an hour or two, and then, A blood-red or-ange sets a-gain.
Or with a rein-deer-sled, ex-plore The colder countries 'round the door.
Tree and house, and hill and lake, Are frost-ed like a wedding-cake.

Studies.

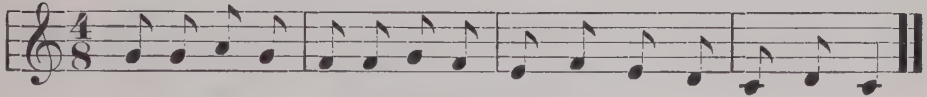
I.

II.

I.



II.



In the Meadow.

K. Enslin.
Moderato.

P. Stuermer.



1. Ma - ny love - ly, fragrant weeds Grow up - on the grass-y meads,
2. But sweet blossoms, do not fear, I'll not crush you stand-ing here.
3. You to moth-er's room I'll take; Give sweet perfume for her sake.

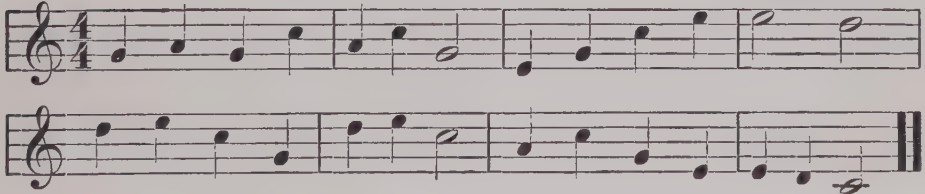


And so thick-ly do they bloom, For my feet there's scarcely room.
Just a nose-gay I would cull, And the fields will still be full.
Not in vain his life he lives Who to oth - ers pleas-ure gives.

Melodies.

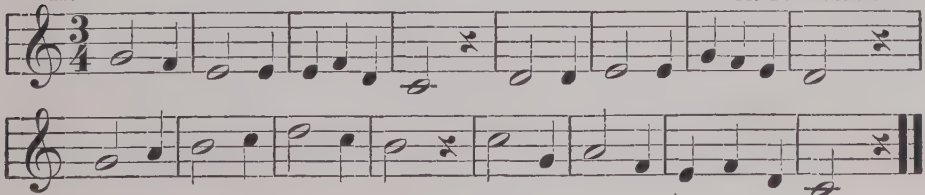
I.

German Air.



II.

H. F. Mueller.



dolce p

1. Sleep - y winds sigh far and near. Lit - tle chil - dren,
2. Sleep - y winds sigh far and near. Lit - tle trees their
3. Sleep - y winds sigh far and near. E - ven jol - ly

Andante, p

tired of play-ing, Now their eve-ning prayers are say - ing;
heads are nod-ding, Tired of grow-ing, Tired of bud - ding;
fire is nap - ping Soft gray blan-kets round him wrap-ping;

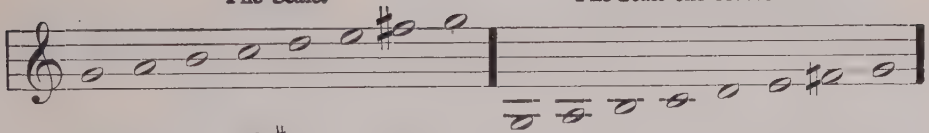
pp *rall.*


Then they sleep, my ba - by dear, my ba - by dear.
So they sleep, my ba - by dear, my ba - by dear.
Soon he'll sleep like ba - by dear, like ba - by dear.

pp *rall.*

The Scale.

The Scale one octave lower.



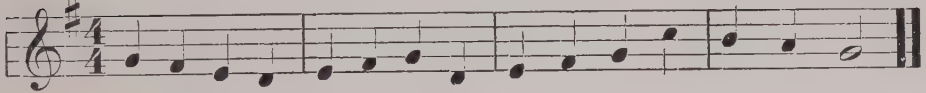
Signature,  one sharp—F#. Keynote—G, on the second line.

Scale Studies.

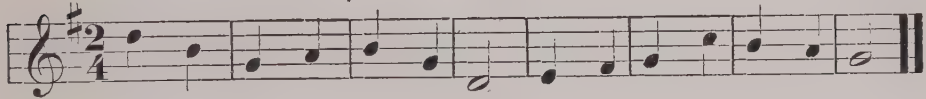


Sight Reading Exercises.

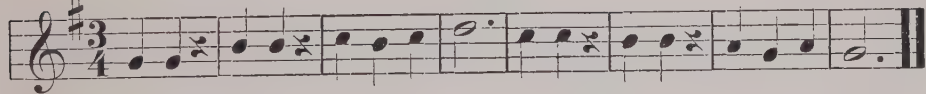
I.



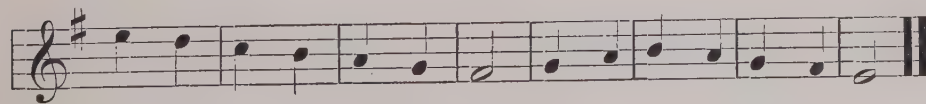
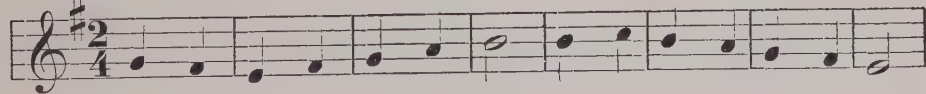
II.



III.



IV.



V.



The Summer Sun.

Lydia Avery Coonley.

Allegretto.

1. Summer rolls the warm sun over Rows of corn and fields of clo - ver ;
2. Summer rolls the warm sun over Rows of corn and fields of clo - ver ;



Corn shakes out its tas - sels red, Clo-ver lifts its crim-son head.
Fly - ing comes the hon - ey bee ; "I choose clover," buz-zes he.

W. H. Hayne.

The Earth's Children.

By permission of Harper and Brothers.

Allegro.

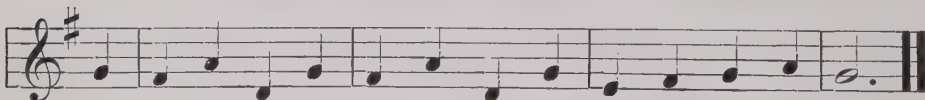
The flow-ers and the grass must be De-vot-ed to each oth-er,



For they can claim with e-qual love The old Earth for a moth-er.



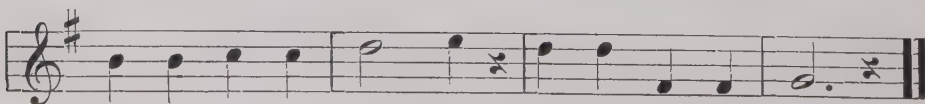
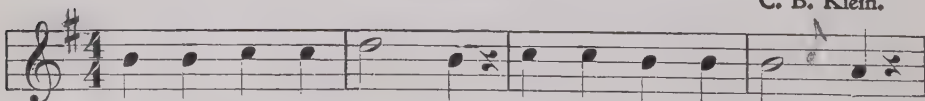
I fan - cy when the Earth was young She told the birds and bees :



"My chil-dren are the grass and flowers, My grown folks are the trees."

A Melody.

C. B. Klein.

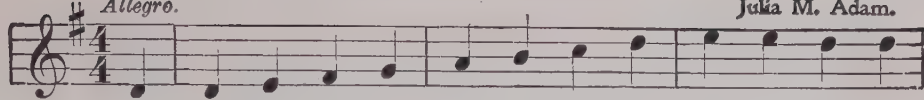


To the Weather-Cock.

15

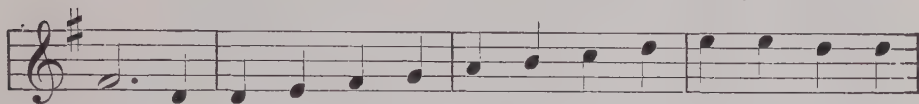
Allegro.

Julia M. Adam.

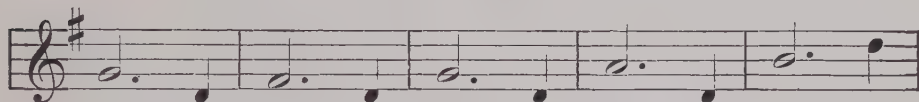


p

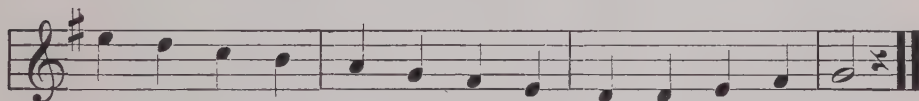
O weath-er - cock, I nev - er know just what you mean to



say, Be-cause, you see, you change your mind a doz - en times a



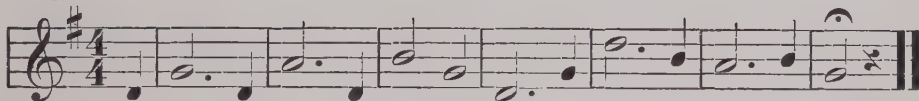
day; Now North, now South, now East, now West; You



dance and swing and sway a-round; and nev - er stop, to rest.

Studies.

I.



II.



III.

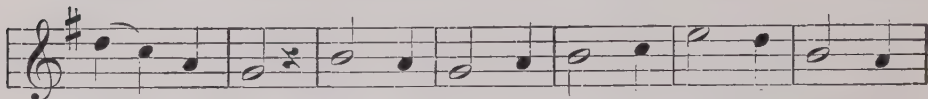


Frederick Manley.
Moderato.

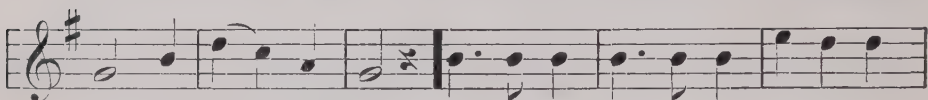
Dutch Folksong.



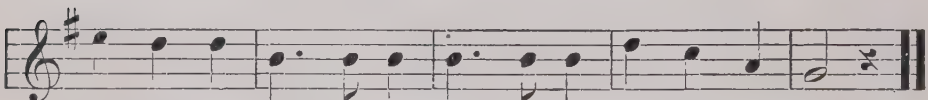
1. High in heaven's a might - y ar - my With - out num - ber,
2. They as - sail each i - cy pris - on Where a flow'r in
3. Such a good and kind - ly ar - my, Sol - diers of the



shoot - ing down Such a storm of ti - ny bul - lets, Strik - ing
dark - ness lies, Walls of clay are crack'd and crumbled; All the
love - ly Spring, Fill - ing all the world with gladness, Bringing



hill and field and town.
flow'rs in free - dom rise. } Pit - a-pat, pit - a-pat, tap tap tap,
joy to ev - 'ry-thing.



tap, tap, tap, pit - a-pat, pit - a-pat, tap tap tap tap.

Studies.

I.



II.



III.



IV.



The Herd Boy's Song.

17

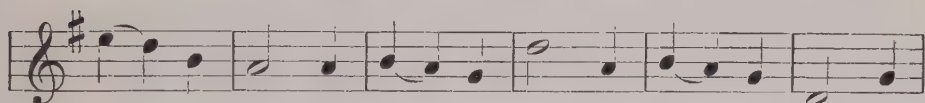
From the German by F. M.

Allegretto.

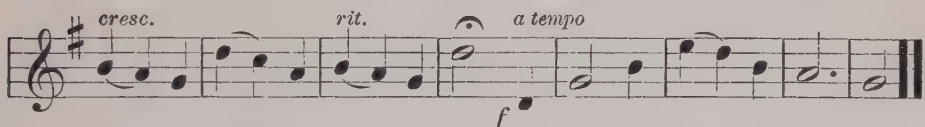
GROOS.



1. My home's the birth-place of the floods ; The might-y streams that
2. All day I wan-der'mong the rocks That rise near heaven, and
3. When vales and low-lands lie in night, And vil-lage folk are

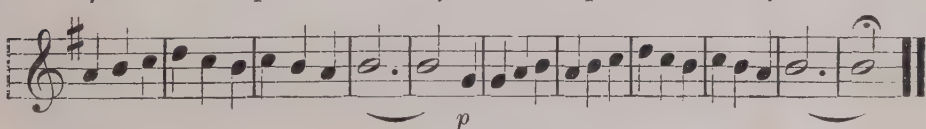
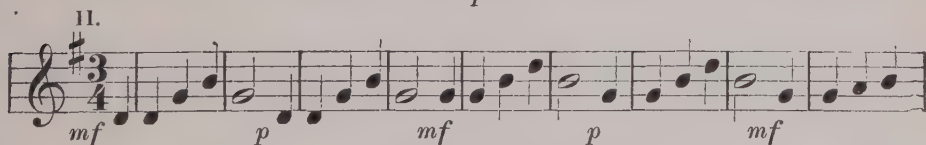
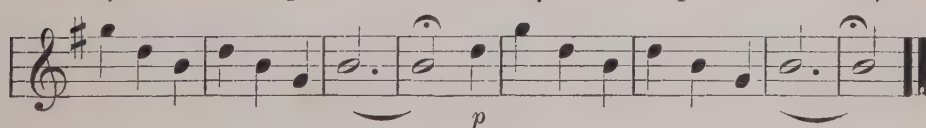
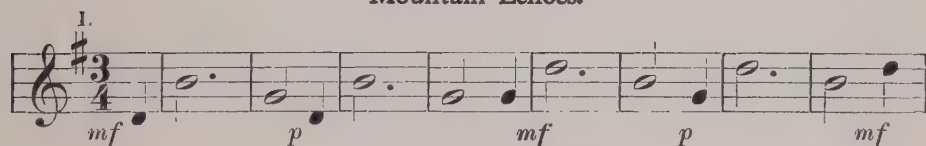


sea-ward flow Thro' dis-tant fields and far-off woods, With
guard my sheep, And find green pas-tures for my flocks, And
still in bed, The sun is throw-ing ros-y light A-



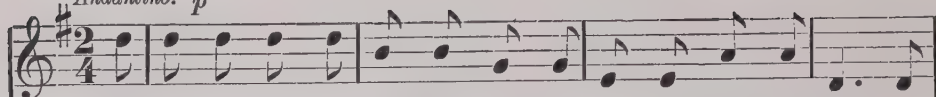
me are chil-dren of the snow, And fall with ten-dersing-ing.
guide the lit-tle lambs to sleep When night its shades is bring-ing.
bout me on the mountain head, And clear my horn is ring-ing.

Mountain Echoes.

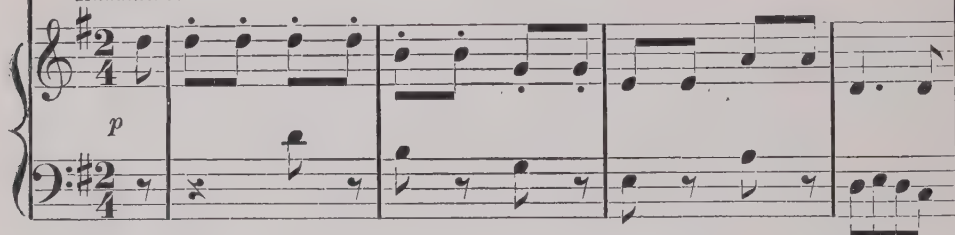


Hoffmann von Fallersleben.

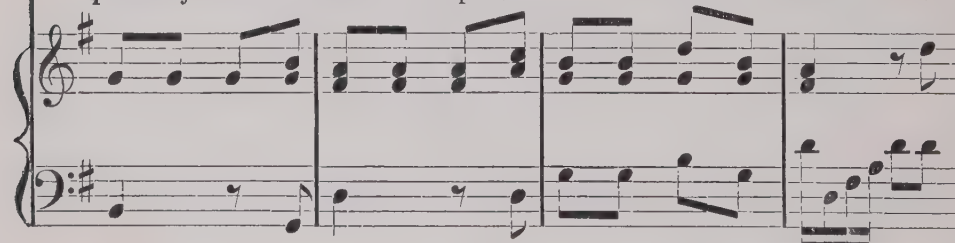
Beethoven.

Andantino. p

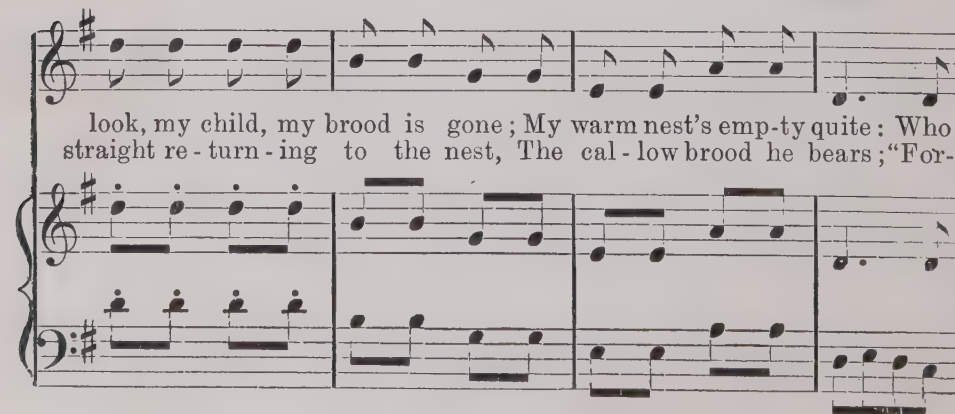
1. "Now tell me, moth-er mead-ow-lark, What sorrow fills your breast? You
 2. Now heav-y grows the lad-die's heart As this complaint he hears, He

Andantino.

chirp and cry so pit-eous-ly, You flut-ter round your nest." "Oh!
 quick-ly flies and nev-er stops Un-til his home he nears. Then

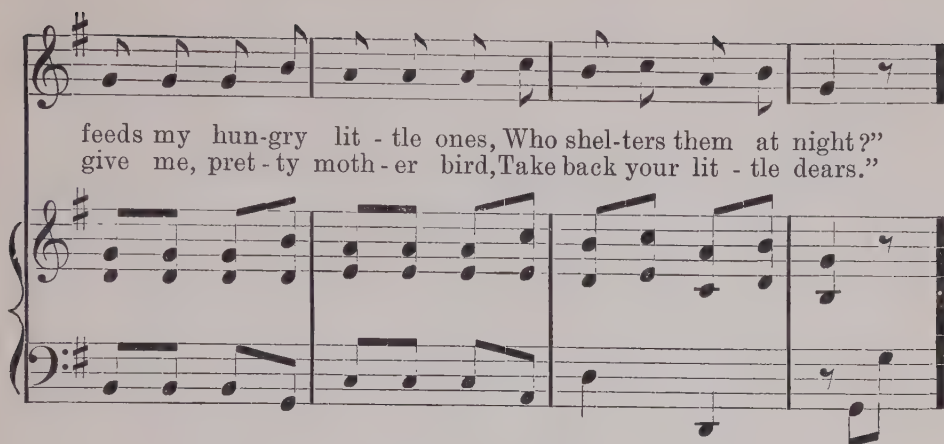


look, my child, my brood is gone; My warm nest's emp-ty quite: Who
 straight re-turn-ing to the nest, The cal-low brood he bears; "For-



The Boy and the Lark.

19



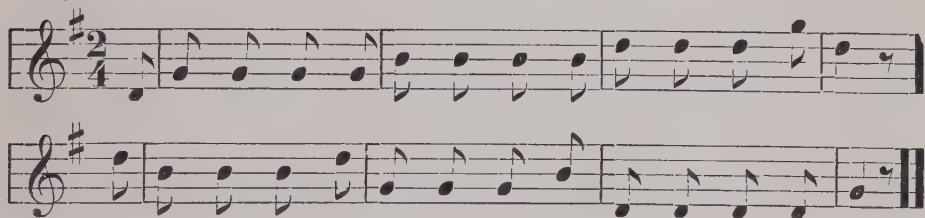
feeds my hun-gry lit - tle ones, Who shel-ters them at night?"
give me, pret - ty moth - er bird, Take back your lit - tle dears."



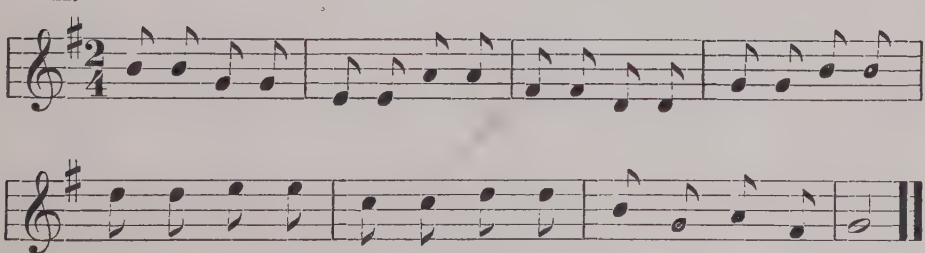
pp

Studies.

I.



II.



Julia M. Adam.

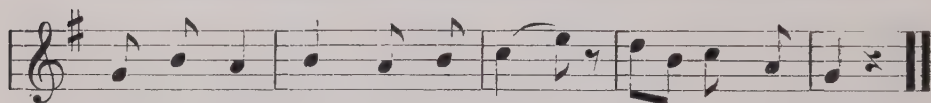
Sücher.

Andante.*mf*

Blow, Northwind, blow ! Blow, Northwind, blow ! Over all are snowdrifts high,



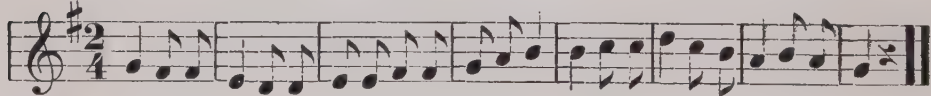
Gray clouds, and leaden sky ; Chill winter days are here, Gloomy days so



bleak and drear ; Fast falls the snow ; Blow, Northwind, blow !

Studies in the Divided Beat.

I.

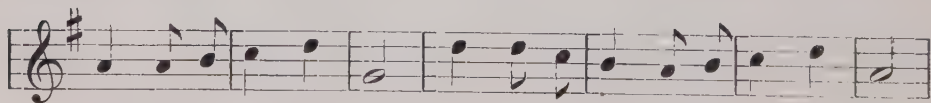
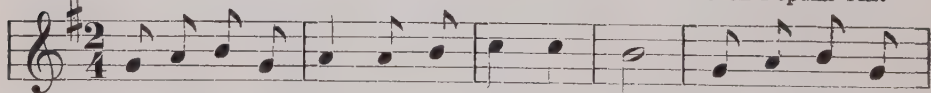


II.



III.

French Popular Air.



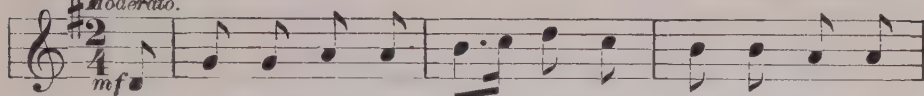
The Young Musician.

21

From the German by E. S.

German Folksong.

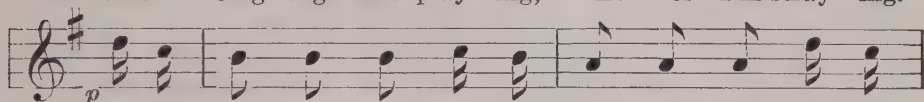
Moderato.



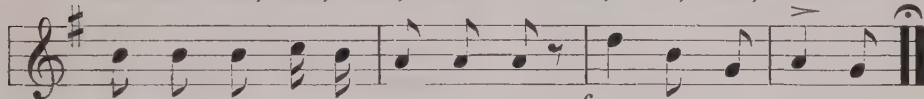
1. Oh! I'm a young mu - si - cian, From dis - tant lands I
2. Oh! I'm a young mu - si - cian, From dis - tant lands I
3. Oh! I'm a young mu - si - cian, From dis - tant lands I



come. Sing - ing and play - ing, Ev - er I'm stray - ing.
 come. Sing - ing and play - ing, Ev - er I'm stray - ing.
 come. Sing - ing and play - ing, Ev - er I'm stray - ing.



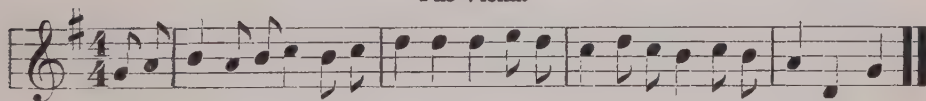
Hm, hm, hm, hm, hm, Hm, hm, hm, hm, hm, Hm, hm,
 Toot, toot, toot, toot, toot, Toot, toot, toot, toot, toot, Toot, toot,
 Rub a dub, dub, dub, Rub a dub, dub, dub, Rub a



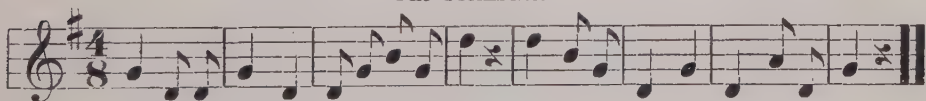
hm, hm, hm, Hm, hm, hm, hm, hm, Fid - dle is say - ing.
 toot, toot, toot, Toot, toot, toot, toot, toot, Trom - bone is say - ing.
 dub, dub, dub, Rub a dub, dub, dub, Bass drum is say - ing.

Suggestive Studies.

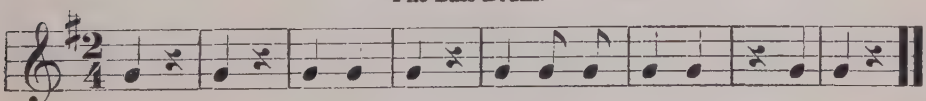
The Violin.



The Trombone.



The Bass Drum.



Dancing Song.

Folksong.

p

1. Come, dear chil - dren, Come with me, Dance a - bout the
2. Come, dear chil - dren, Come with me, Dance a - bout the
3. Come, dear chil - dren, Come with me, Dance a - bout the
4. Come, dear chil - dren, Come with me, Dance a - bout the

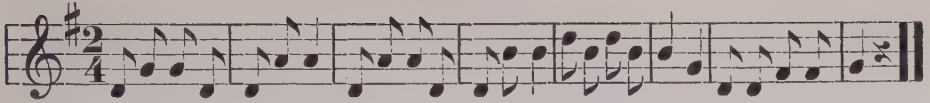
Allegretto.

ap - ple tree. Here we go on tip - toe Round - a - bout so
wal - nut tree. Round and round, hear the sound, Crack - ing nuts up -
ma - ple tree. Now we fly swift - ly by Like the birds up
cher - ry tree. Skip a - way; now, good - day, End - ed is our

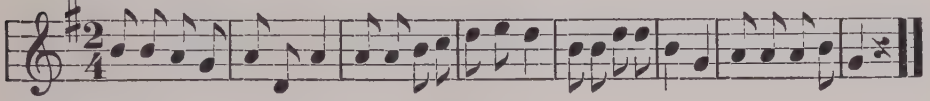
mer - ry O.
on the ground.
in the sky.
mer - ry play.

f

I.



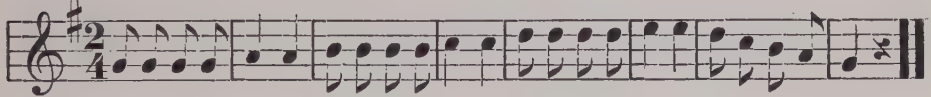
II.



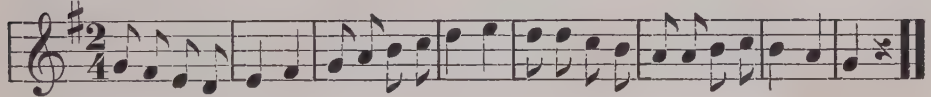
Studies.

The Divided Beat.

I.

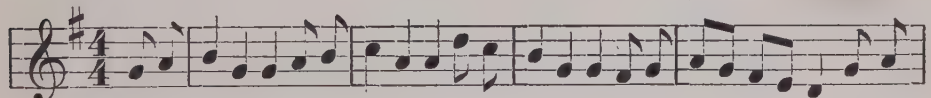


II.



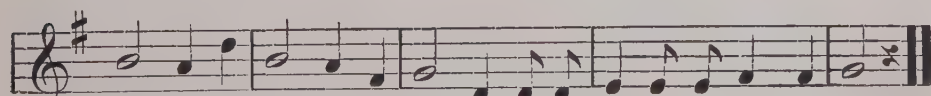
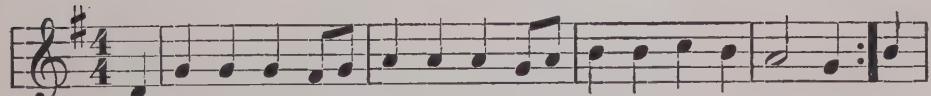
III.

Folksong.



A Song.

Reichardt.



Song of the Soldier.

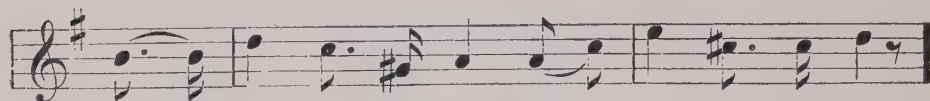
Translated by E. S.

By permission of "The Outlook."

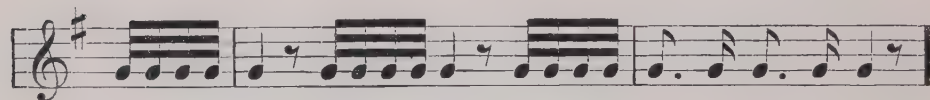
Taubert.

Tempo di marcia.

- p*
 1. A sword and a gun, A gay pranc - ing steed,
 2. He march - es all day Till the sun - set is red;



My brave sol - dier boy, What more can he need?
 Cap - tain Sleep then commands, "Comrades, march, march to bed!"



Tr r r r um tr r r r um tr r r r um te tum te tum,
 Tr r r r um tr r r r um tr r r r um te tum te tum,



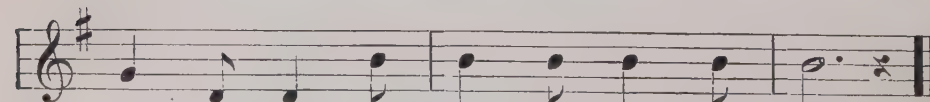
Tr r r r um, What more can he need?
 Tr r r r um, "March, march in - to bed!"

The Bugle Call.

Old German.

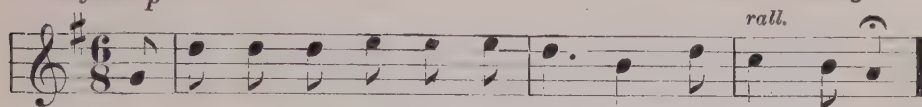


mf
 Oh! hear the bu - gle loud - ly call, Call-ing and wak-ing the

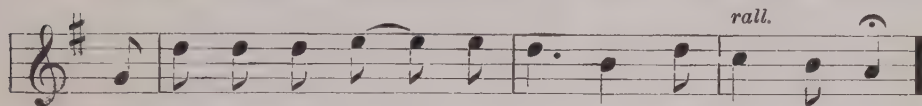


sol - diers all, "The dawn of day is here."

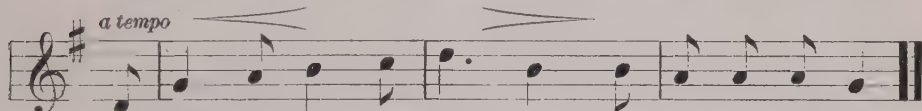
Rhenish Folksong.



1. Now, all you bright gal-lop - ing po - nies, fly round and round,
2. Come, tell us, dear po-nies, tell, whith - er you take your way;
3. Oh! much we should like to see coun - tries both strange and far,
4. Now, all you bright gal-lop - ing po - nies, fly round and round,



While fid - dle and harp make mer - ry with pleas - ant sound,
"We'll go, if you like, to Chi - na," the po - nies say,
But more than all oth - ers, the land where the fair - ies are,
While fid - dle and harp make mer - ry with pleas - ant sound,

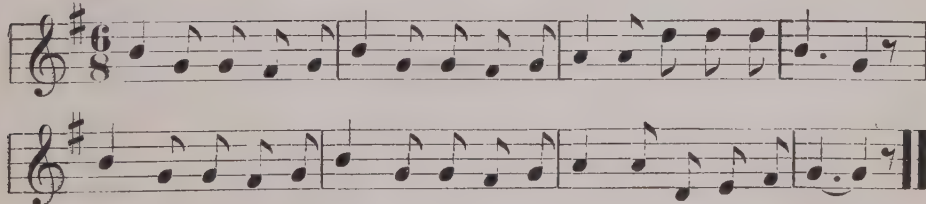


And past the trees and peo - ple we fly with a bound.
"Or Af - ri - ca, or Green - land, or Bot - an - y Bay."
The ti - ny folks whose wings glow with dust from a star.
And past the trees and peo - ple we fly with a bound.

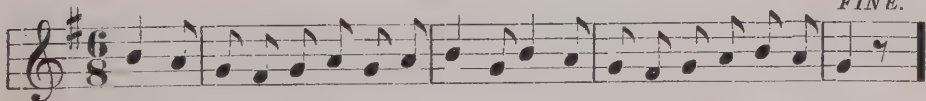
Six-eight Time.

French Melodies.

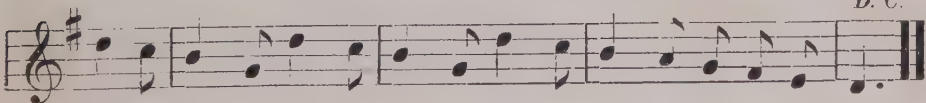
I.
Allegretto.



II.



D. C.



Anna M. Pratt.

Hauptmann.

By permission of "The Youth's Companion"
and the author.*Andante dolce*

p

1. Who was it gave the sig - nal? We did not hear a
2. To - day the gar - den bed is white Be - neath the driv - ing

Andante.

p dolce

cresc.

word snow; When But yes - ter - day the cro - cus bloom'd, And we
spring is near; we need not fear, For the

mf

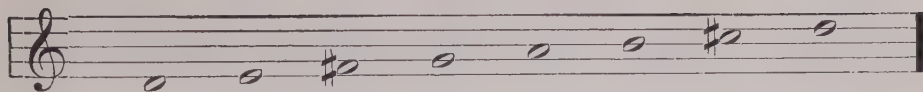
cresc.


mf

lis - ten'd to a bird, And we lis - ten'd to a bird.
birds and flow - ers know, For the birds and flow - ers know.

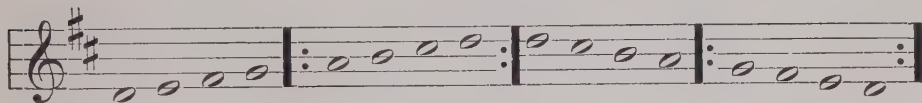
mf

The Scale.



Signature,  two sharps—F# and C#. Keynote—D, in the first space below and on the fourth line.

Scale Studies.

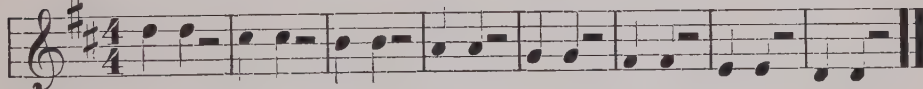


Sight Reading Exercises.

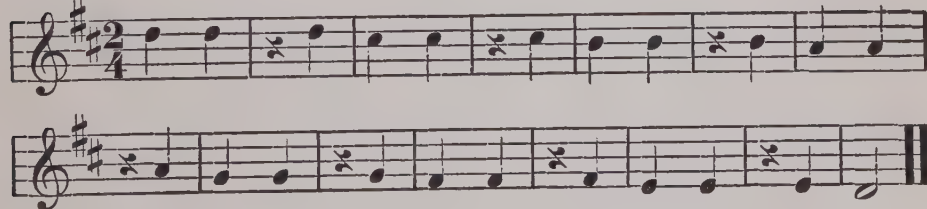
1.



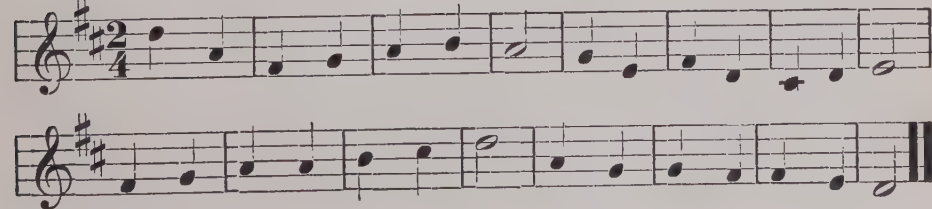
II.



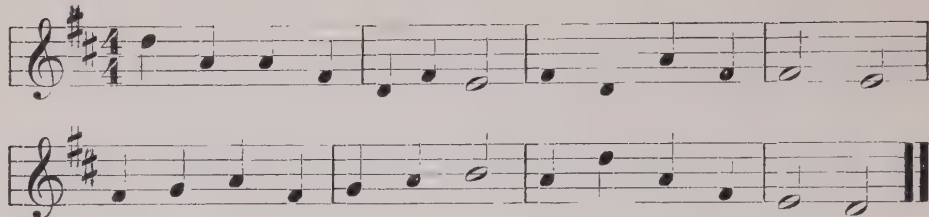
III.



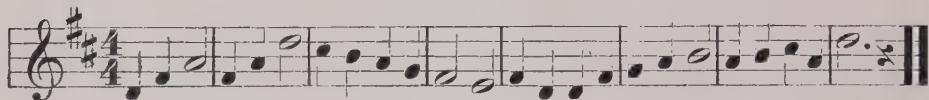
IV.



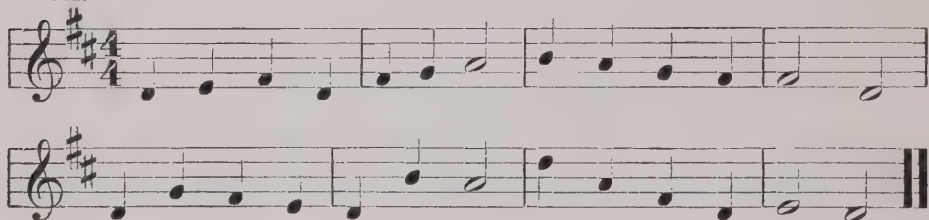
I.



II.



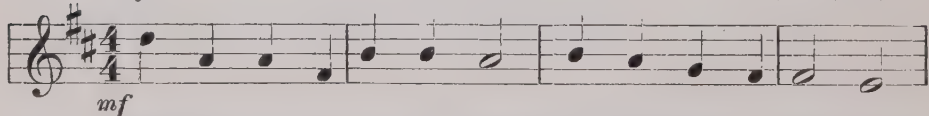
III.



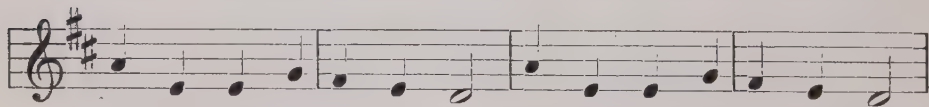
Christmas Eve.

Allegro.

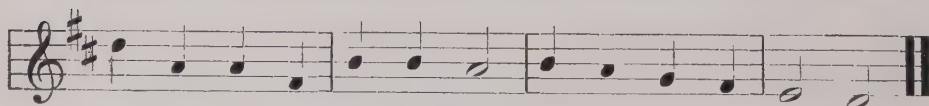
E. Richter.



1. Christ-mas eve is here at last, Come, with bells a - ring - ing !
2. Christ-mas morning's here at last, Come, with tune - ful sing - ing !
3. Hear us praise you, good St. Nick, On this day's glad dawning ;



Hol - ly wreaths and mis - tle - toe, Trees that twinkling ta - pers show,
 Stock-ings full for you and me, Treasures 'neath the Christmas tree,
 Hear us sing with might and main ; May your shadow nev - er wane,



Hap - py fa - ces all a - glow Christmas eve is bring-ing.
 Hearts that beat with mirth and glee Christmas day is bring-ing.
 Rich - er bless-ings on us rain Ev - 'ry Christmas morn-ing.

Marching Song.

Robert Louis Stevenson.

Allegro giocoso.

Reginald deKoven.

*cresc.**dim.*

mf

1. Bring the comb and play up-on it,
2. All in the most mar-tial man-ner

Allegro giocoso.

f

mf cresc. dim.

cresc.

Marching here we come; Wil - lie cocks his high-land bon-net,
Marching dou-ble quick; While the nap - kin like a ban - ner

cresc.

con spirito

f

John-nie, Johnnie beats the drum, Ma - ry Jane commands the par - ty,
waves, it waves up - on the stick, Here's e-nough of fame and pil - lage,

Marching Song.

31

Pe - ter leads the Great commander rear; Feet in time, a - lert and heart - y, Jane, Now that we've been round the vil-lage,

Each a Gren - a - dier, Yes, each a Gren-a - dier. Let's go home a - - - - -

- gain, Oh! let's go home a-gain, Oh! let's go home a - gain.

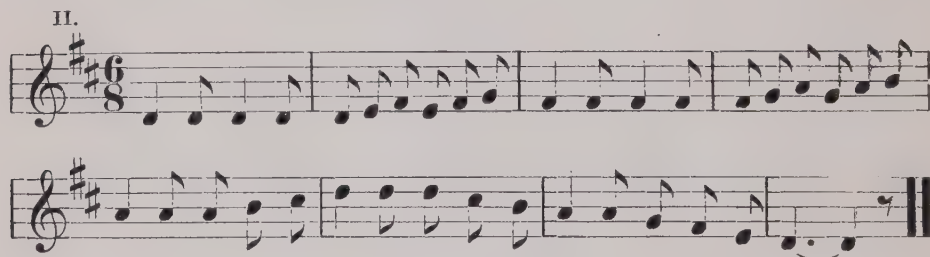
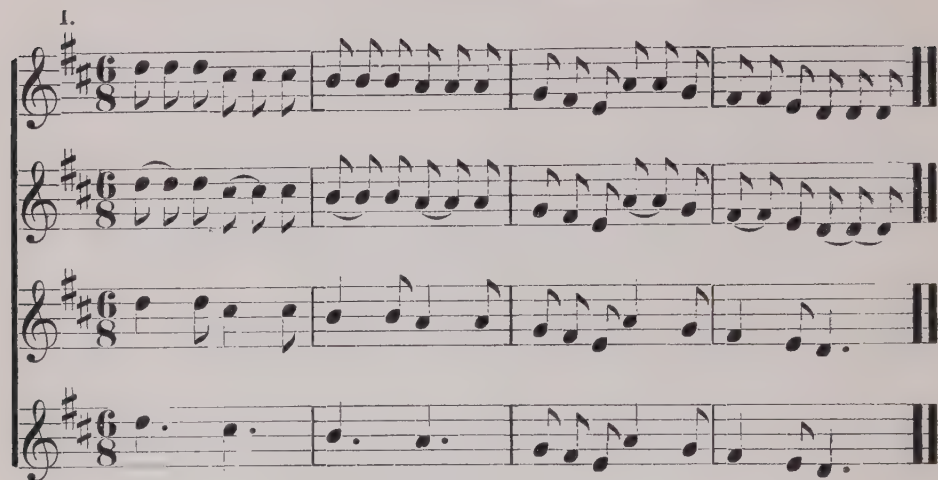
dim. e rall.

dim. e rall.

Six-eight Time.

By Comparison.

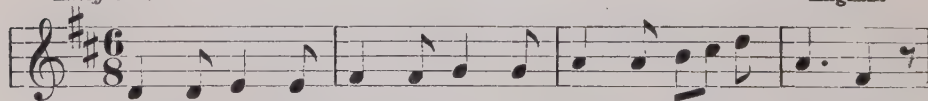
To be sung slowly at first, increasing the tempo with each repetition.



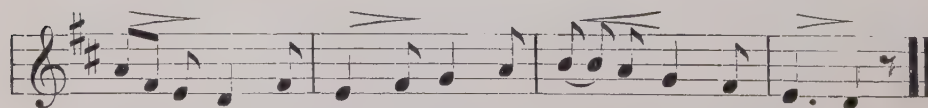
Jack and Jill.

Allegretto, cresc.

English.



1. Jack and Jill went up the hill To fetch a pail of wa - ter,
2. Up Jack got, and home did trot, As fast as he could ca - per,
3. Jill came in, and she did grin, To see the pa - per plas - ter,



Jack fell down, and broke his crown, And Jill came tumbling aft - er.
 Went to bed, to mend his head, With vinegar and brown pa - per.
 Moth-er vex'd did scold her next, For laughing at Jack's dis - as - ter.

Thanksgiving Song.

33

Lydia Maria Child.

Vivace. cresc.

dim.

Eleanor Smith.

cresc.

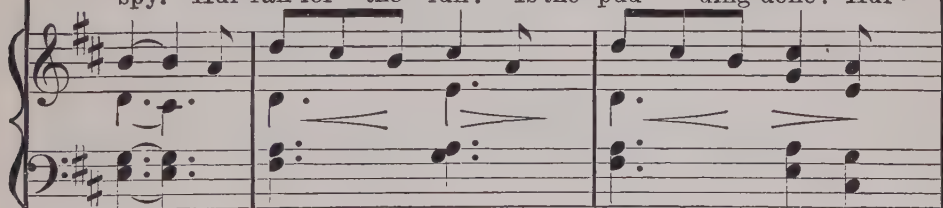


1. O-ver the riv-er and thro' the wood To grandfather's house we
2. O-ver the riv-er and thro' the wood, Oh! how the wind does
3. O-ver the riv-er and thro' the wood Trot fast, my dap - ple
4. O-ver the riv-er and thro' the wood Now grandmother's cap I

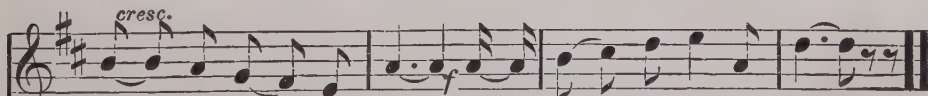
Vivace.



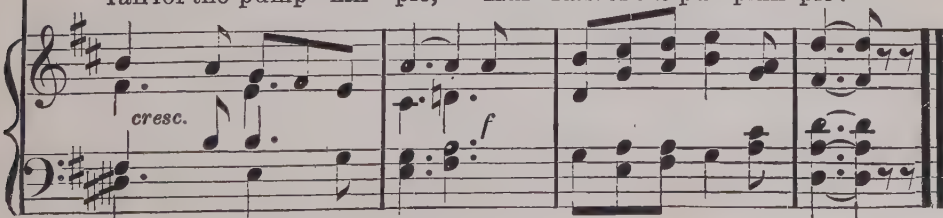
go; The horse knows the way To car - ry the sleigh Thro' the
blow. It stings our toes And bites our nose As
gray,— Spring o'er the ground Like a hunt - inghound, For
spy. Hur-rah for the fun! Is the pud - ding done? Hur -



cresc.



white and drift - ed snow, Thro' the white and drifted snow.
o-ver the ground we go, As over the ground we go.
this is Thanksgiv-ing - day, For this is Thanksgiving day.
rah for the pump - kin pie, Hur - rah for the pumpkin pie!



From the German of Salis.

J. F. Reichardt.

Con moto.

p

1. Stub-ble fields are yel - low, Luscious fruits are mel - low,
 2. Hap-py youth and maid - en, Each with bas-ket la - den,

Con moto.

p *legato*

Detailed description: This is the first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with a piano (*p*) dynamic and includes two lines of lyrics. The piano accompaniment starts with a piano (*p*) dynamic and a *legato* marking. The system concludes with a repeat sign.

p *cresc.*

Autumn holds her sway,
 Thro' the gar-dens roam;

Ma-ples crimson dye - ing;
 Nature's gift they're bringing

p *cresc.*

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment also features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The system ends with a repeat sign.

mf

Gold - en leaves are vy - ing With the flow'rs of May.
 Mid the sound of sing - ing Songs of har-vest home.


mf

Detailed description: This is the third and final system of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.

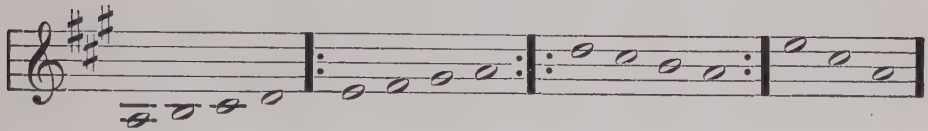
The Scale.

The Scale one octave lower.



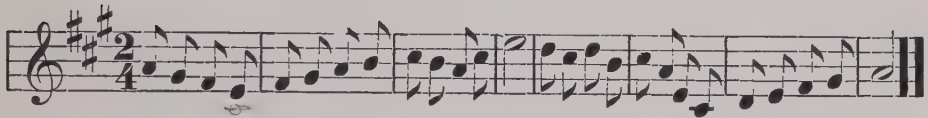
Signature,  three sharps—F#, C# and G#. Keynote—A, in the second space.

Scale Studies.

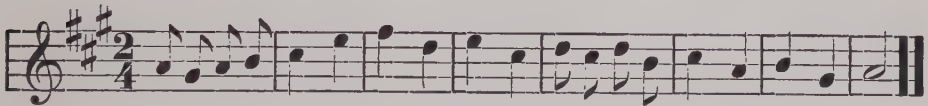


Sight Reading Exercises.

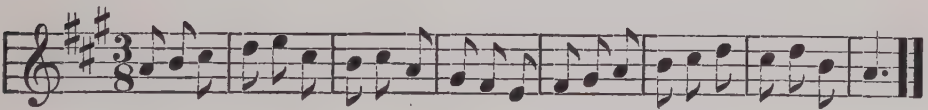
I.



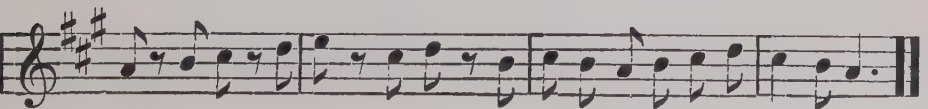
II.



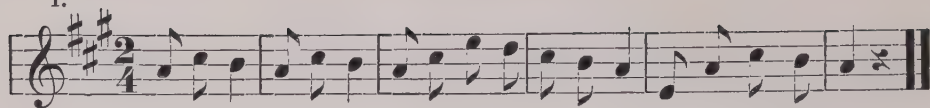
III.



IV.

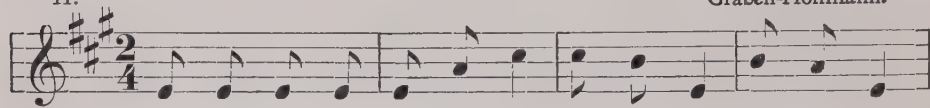


I.

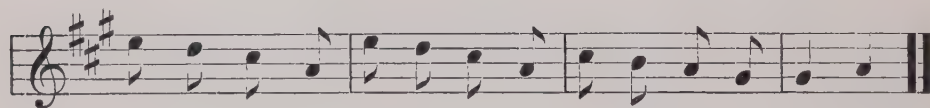


II.

Graben-Hoffmann.



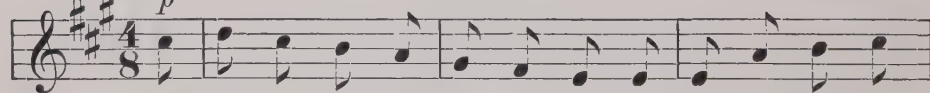
III.



The Squirrel.

*Allegretto.**p*

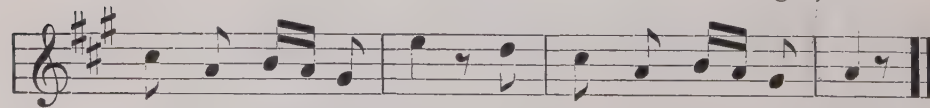
E. Richter.



1. The squir-rel sits the whole day thro' And cracks his nuts at
2. With cunning glance he casts a-round His mer-ry sparkling
3. And then he flies much more a-lert Than but-ter-fly or



ease While black-birds sing and stock-doves coo A -
eye, In yon-der ha-zel by the brook Rich
bee; No lamb or kid is half so light, So



mid the neighb'ring trees, A - mid the neighb'ring trees.
clus-ters he can spy, Rich clus-ters he can spy.
swift of foot as he, So swift of foot as he.

The Raindrop's Message.

37

Words from the Russian.

Attenhofer.

Allegretto grazioso.

p

1. April show'rs are falling ; And drop to drop is
2. "'Tis a poor man's dwelling, To him I would be
3. Fruit trees with their burdens Shall bend within his

Allegretto grazioso.

p

staccato

cresc.

call - ing, "Oh ! tell me, brother, in your flight Why the pane so
tell - ing A harvest good we bring this year, And food and health and
gar - den ; Of wheat and oats a good-ly store Shall lie up - on his

cresc.

hard you smite ?"
hap - py cheer.
threshing-floor."

cresc.

f

Allegretto. mf

1. Stork, stork, longlegg'd broth-er, Sits a - loft be-side his mother;
 2. Stork, stork, longlegg'd broth-er, You've red stockings like your mother;

Allegretto.

mf

cresc.

Tall - est chimney is his tow'r, Where he watches by the hour.
 Stretch your wings and crane your neck 'Gainst the sky, a queer long speck.

sf *cresc.* *sf*

f

What is done or left undone, Stork knows well, of ev - 'ry
 Good strong wings must use-ful be In your flight a - cross the

f *Ped.* *

one.
sea.

p

Ped. * *Ped.* *

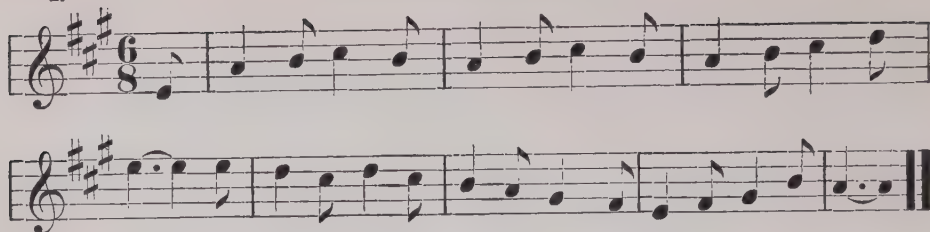
Detailed description: This musical score is for a piece titled 'The Stork.' It consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a whole note rest, followed by a half note rest, and then a half note 'one.' on a whole note. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. The right hand melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and F#4. The left hand bass line starts with a quarter note G3, followed by eighth notes F#3-E3, D3-C#3, and B2-A2. The piece concludes with a double bar line. Pedal markings are present at the beginning and end of the piano part, each followed by an asterisk.

Studies.

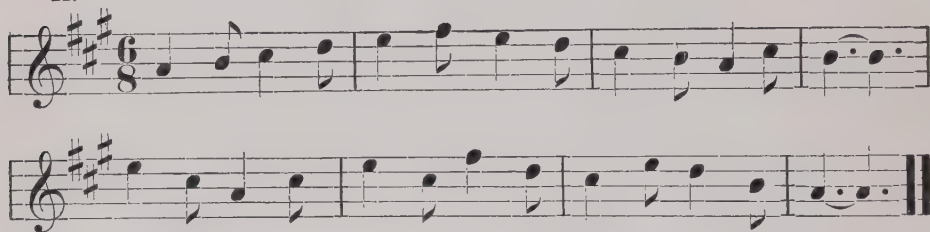
I.

Detailed description: Study I is a short exercise in treble and bass clef. It is in 2/4 time with a key signature of two sharps. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, 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I.



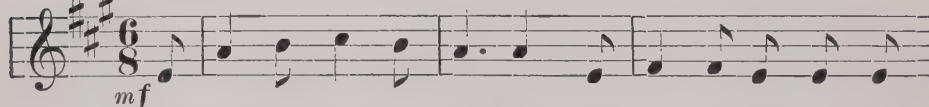
II.



Oh! Round and Round We're Going.

Tr. from the French by Helen Goodrich.
Allegretto.

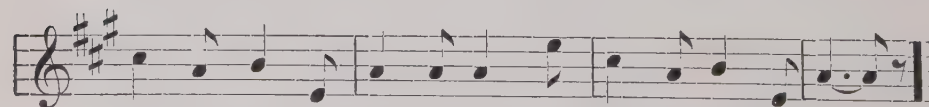
French.



1. Oh! round and round we're go - ing, We dance a-long and we
2. Oh! round and round we're go - ing, We dance a-long and we
3. Oh! round and round we're go - ing, We dance a-long and we
4. Oh! round and round we're go - ing, We dance a-long and we



sing a song; The May - time flow'rs are grow - ing, And
sing a song; The brooks are o - ver - flow - ing, The
sing a song; The wil - low buds are show - ing, The
sing a song; In sun - shine, fields are glow - ing, The



all the world is gay to-day, And all the world is gay.
pear tree blooms so fair, so rare, The pear tree blooms so fair.
birch gleams out in white bedight, The birch gleams out in white.
lark will sing her song ere long, The lark will sing her song.

Spring's Coming.

41

Translated from Alfred Hartmann.

Attenhofer.

Andante. dolce

p

1. Come, oh! come, dear maid - en spring With your love - ly bur - dens.
2. Snow - drop rings her ti - ny bells, Such a silv - 'ry chim - ing!
3. Cro - cus there and prim - rose here, Sly - ly peep a - bout them;

Andante.

pp

p

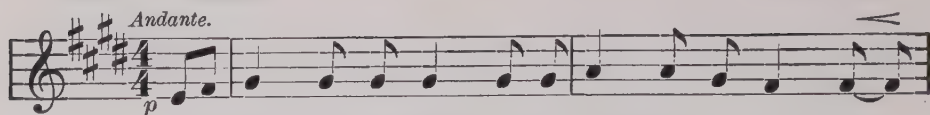
Birds to som-bre woodlands bring; Flow-ers, to the gar - dens.
Wakes her cous-ins in the dells From their win - ter's dream-ing.
Daf - fo - dil and vio - let dear—What were spring with-out them?

p

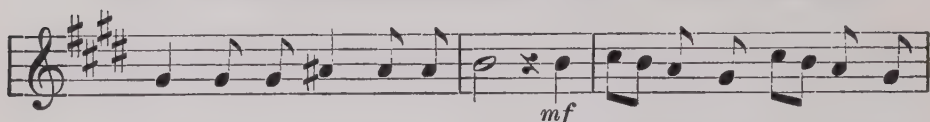
pp

Rebecca B. Foresman.

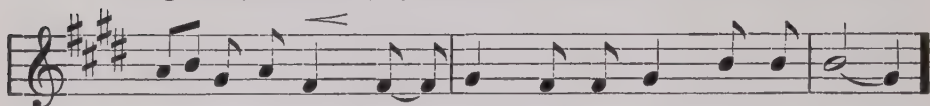
Swiss Song.



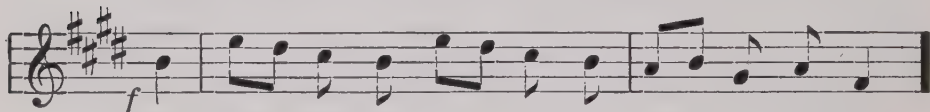
1. I wait for your songs of the springtime, O birds, I am
2. And Na - ture's been sleeping her long win - ter sleep, But
3. You've learn'd her sweet songs, and you know them by heart, Oh!



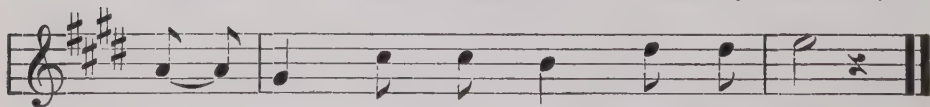
sure, you are not far a - way; And Na - ture has plen - ty of
lo! she has wakened to - day; And for her sweet singers she's
sing them, dear birds, if you please; They tell of the springtime, of



beau - ti - ful words To be sung with your glad round - e - lay,
call - ing a - loud; Fly hith - er, birds, do not de - lay,
beau - ty, and life, Of flow - ers and grass - es and trees,

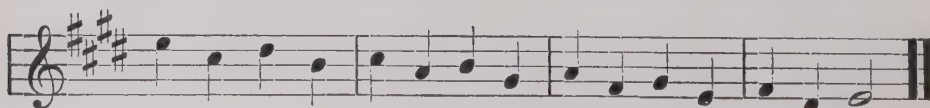
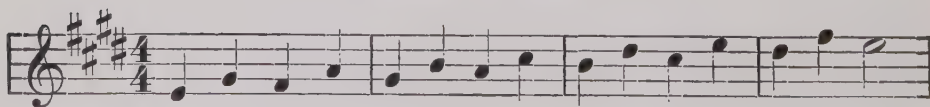


And Na - ture has plen - ty of beau - ti - ful words
And for her sweet sing - ers she's call - ing a - loud;
They tell of the springtime, of beau - ty and life,

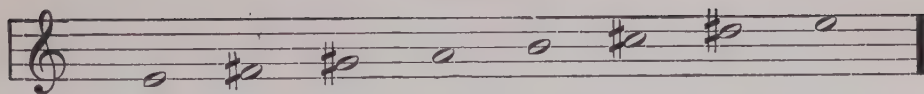



To be sung with your glad round - e - lay.
Fly hith - er, birds, do not de - lay.
Of flow - ers and grass - es and trees.

Exercise in Thirds.

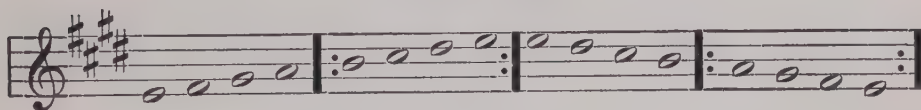


The Scale.



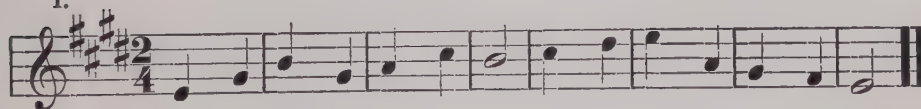
Signature,  four sharps—F#, C#, G# and D#. Keynote—E, on the first line and in the fourth space.

Scale Studies.

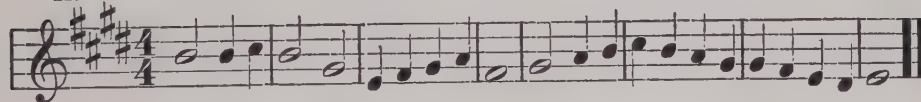


Sight Reading Exercises.

I.



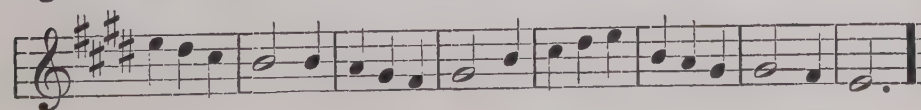
II.



III.



IV.



Father Christmas.

Tr. from the German by E. S.

Folksong.

1. Father Christmas, Father Christmas, Strides a - cross the fro - zen moor ;
2. Father Christmas, Father Christmas, He's a hale and hearty one,
3. Father Christmas, Father Christmas, Comes a - like to rich and poor ;

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and single notes.

Father Christmas, Fa - ther Christmas, Knocks at ev - 'ry waiting door ;
 Frosty beard and brows they hide not Sparkling eyes that flash with fun,
 Young and old he loves and bless - es, Pain and sor - row he can cure ;

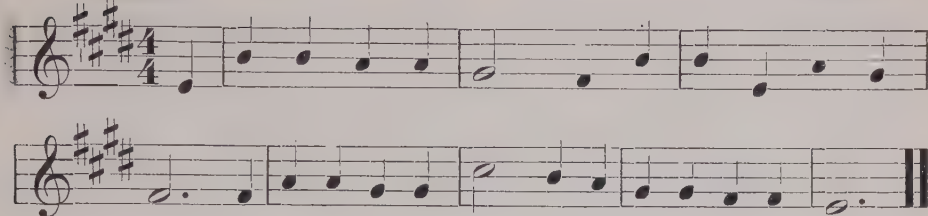
The second system continues the vocal melody and piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The musical structure remains consistent with the first system, using the same key signature and time signature.

O - pen wide and give him room, Joy and glad - ness with him come.
 Though his years are man - i - fold, Still his heart's a heart of gold.
 Praise him for his good - ly cheer, Mak - ing bright the closing year.

The third system concludes the piece with a final vocal phrase and piano accompaniment. The piano part features a forte (*f*) dynamic. The system ends with a double bar line, indicating the final measure of the song.

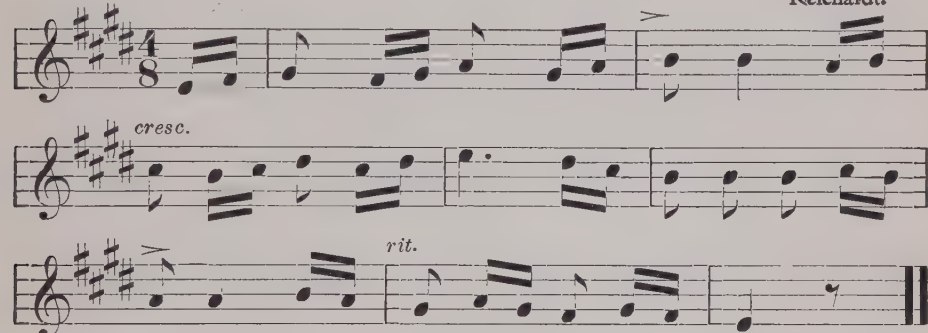
Reichardt.

Moderato.



II.

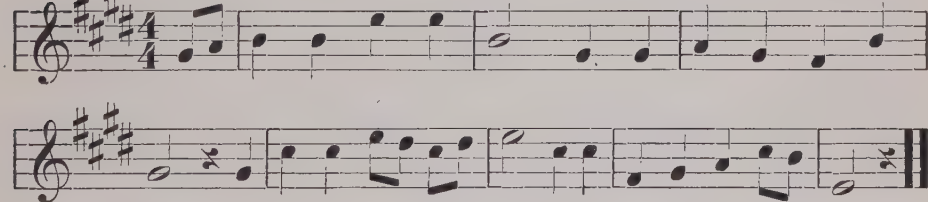
Reichardt.



III.

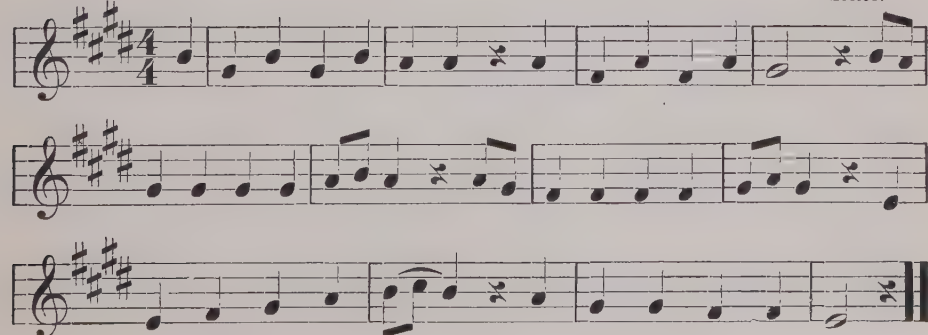
Winterfeld.

Moderato.



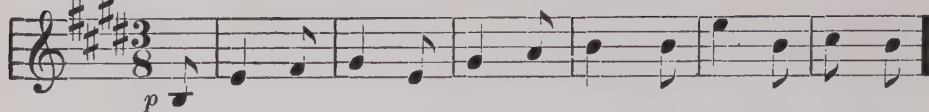
IV.

Zelter.

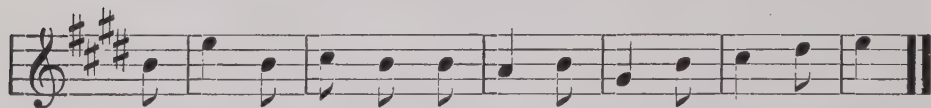


Weise.
Allegretto.

Folksong.

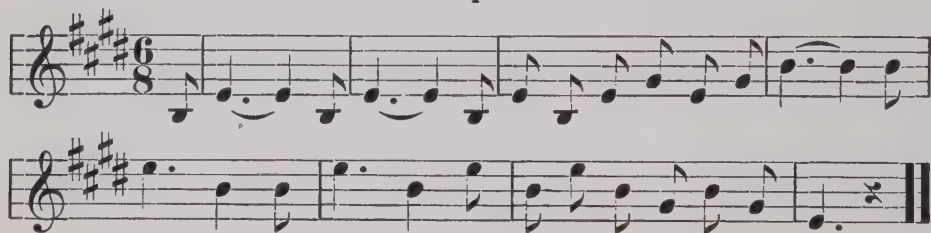


1. Now melts the snow And soft winds blow, The sap is start-ing,
2. Thro' coun-try ways Sweet A-pril strays, Now glad, now tear-ful ;
3. From Robin's throat, Springs bravest note Calls tar-dy songsters,



The swal-lows dart-ing ; Soon hedg-es gay Will bloom with May.
 Now sad, now cheer-ful ; In rain-bow gown, And hair wind blown.
 "Stay not so long, sirs, The spring has come, So, has - ten home."

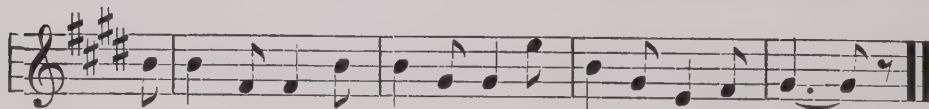
A Trumpet Call.



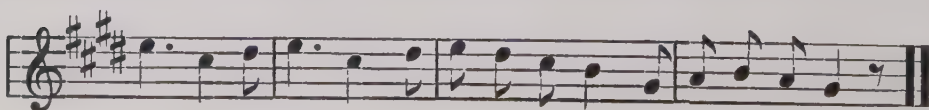
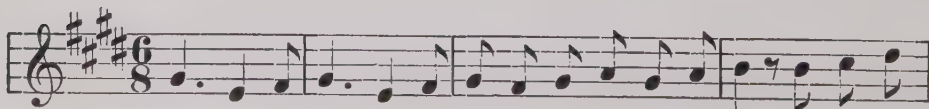
Melodies.

I.

Reichardt.



I.



Cradle Song.

47

After the German of Hoffman von Fallersleben
by Rebecca B. Foresman.

Attenhofer.

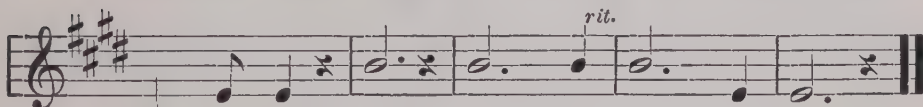
Andantino.



1. Tho' I lis - ten, ba - by dear, Not a bird note can I hear;
2. Qui - et - ly the night winds blow, And I'm ver - y sure they know
3. Close your eyes and hide their blue While the skies are hid - ing too,



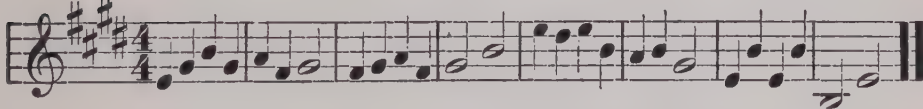
Ev - 'ry pret - ty song - ster now Sleeps up - on some
Lul - la - bies are in de - mand When you're bound for
When the birds sing, ba - by dear, You will know that



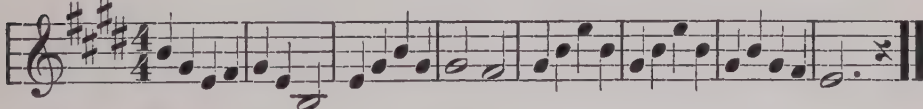
leaf - y bough. }
Sleep - y Land. } Sleep! sleep! sleep on, my child.
morn - ing's here. }

Studies.

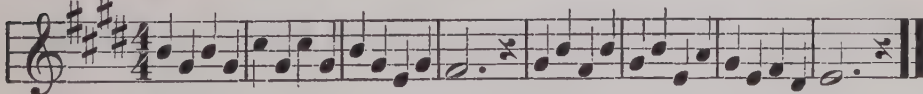
I.



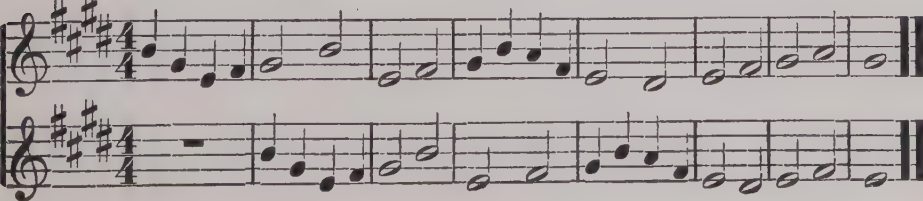
II.



III.



IV.



Andante.

Methfessel.

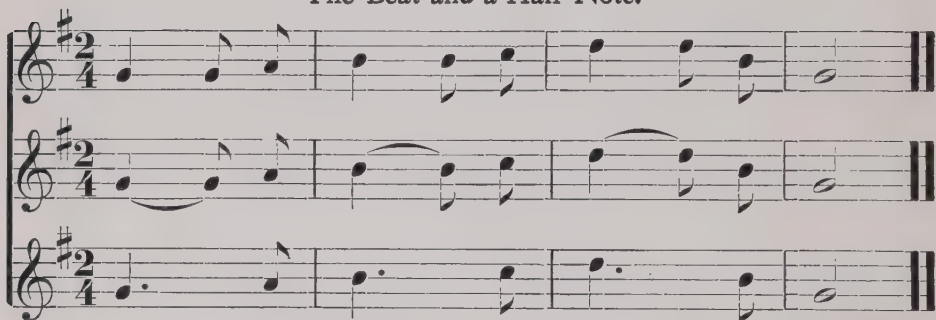


1. We love the he - roes of our land, Whose names shall live in sto - ry; The
 2. Brave hearts who conquer'd, tho' they died; Their lives they free-ly gave us; Who



wise of heart, the strong of hand, Whose life and death were glo - ry.
 mid the foes that round them rose, March'd, fought, and bled, to save us.

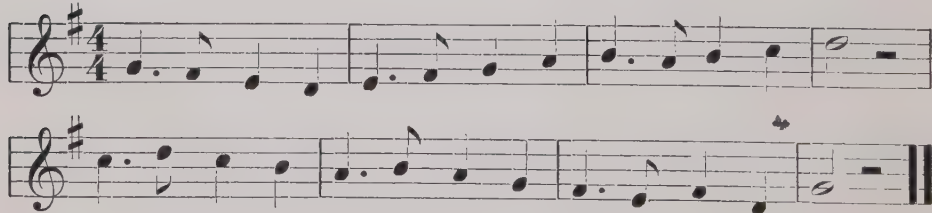
The Beat-and-a-Half Note.



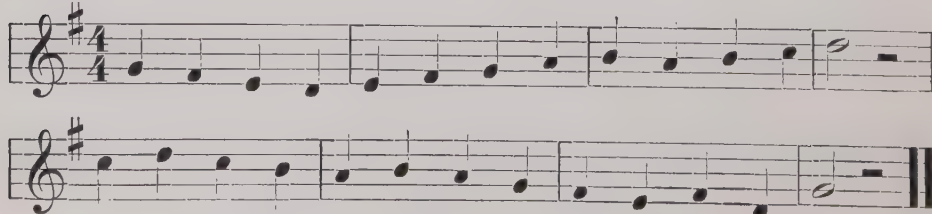
Studies.

The Beat-and-a-Half Note by comparison.

I.



II.

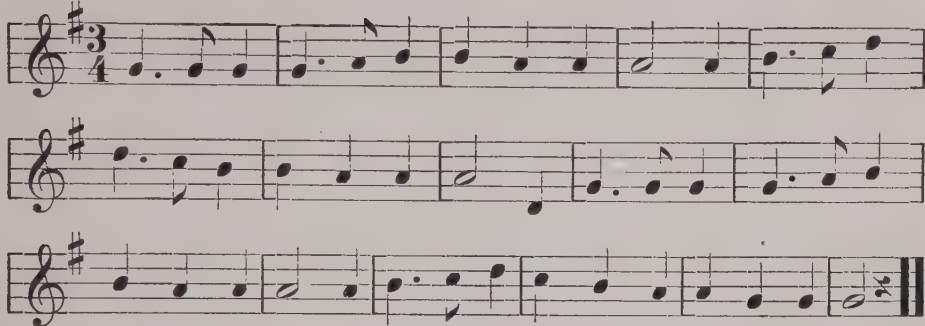


The Beat-and-a-half Note.

Moderato.

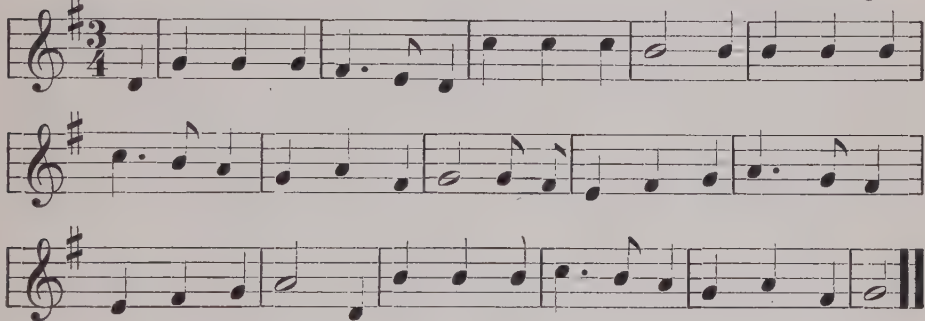
Folksong.

I.



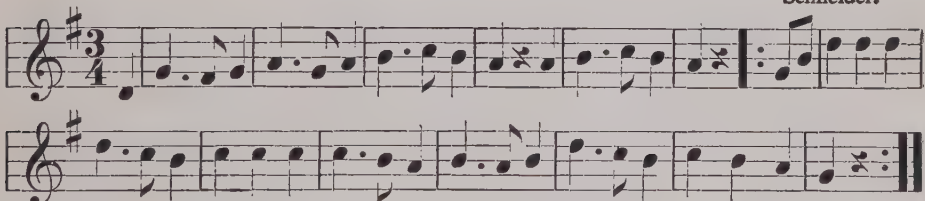
II.

From a Bavarian Folksong.



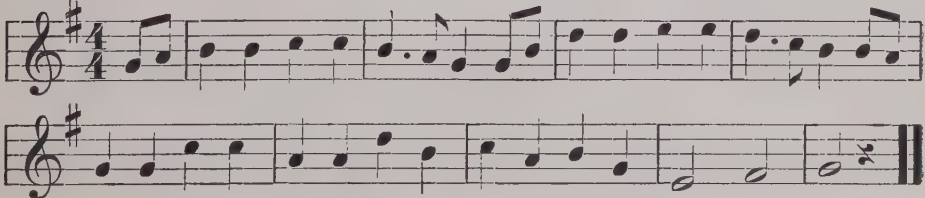
III.

Schneider.

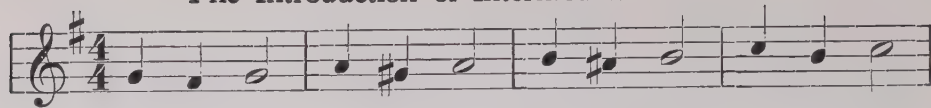


IV.

Schultz.

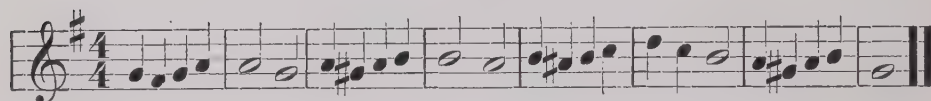


The Introduction of Intermediate Tones.



Do ti do, re di re, mi ri mi, fa mi fa,
sol fi sol, la si la, sol fa mi re do.

A Study.



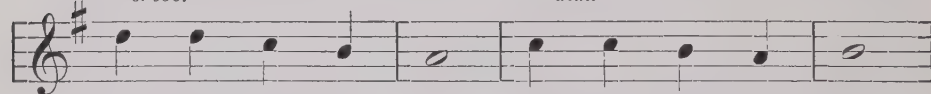
Morning Song.

Dilia Helena.
Andante. dolce.

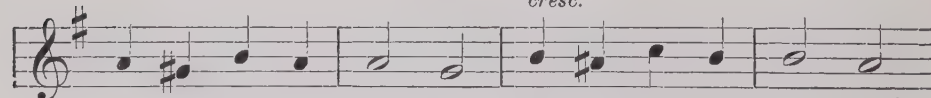
Graben-Hoffmann.



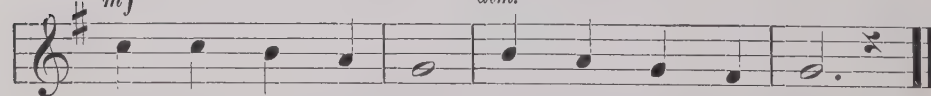
1. Now the stars are pal - ing, Dusk - y night is fail - ing,
2. Glad-some birds are rais - ing Hap - py songs and prais - ing
cresc. *dim.*



Hush'd the val - leys lie 'Neath the bright'ning sky.
Him who from a - bove Sends us life and love.
cresc.

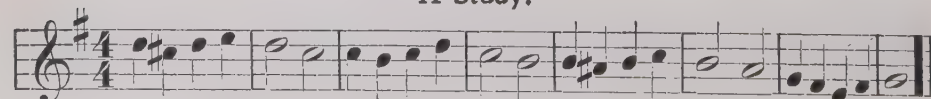


See the heav - ens glow - ing, Gold - en sun - light show - ing;
Let our voi - ces ring - ing Join their joy - ous sing - ing,
mf *dim.*



All the buds and flow'rs Greet the morn - ing hours.
Chant with one ac - cord, Praise the might - y Lord.

A Study.



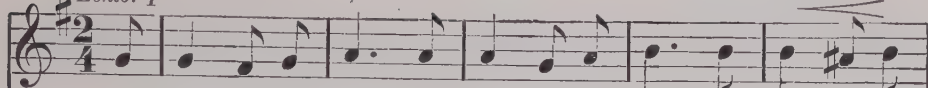
The Star.

51

Hoffmann von Fallersleben.

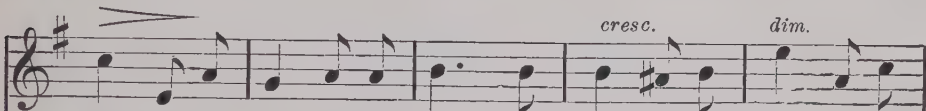
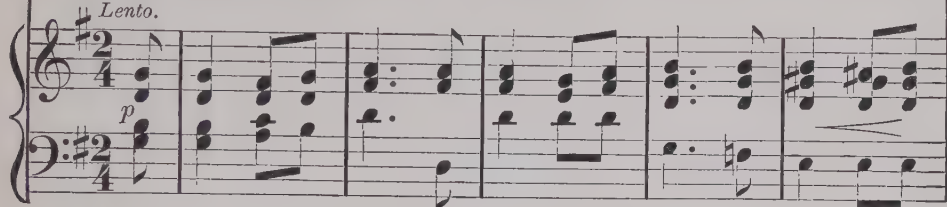
Graben-Hoffmann.

Lento. p

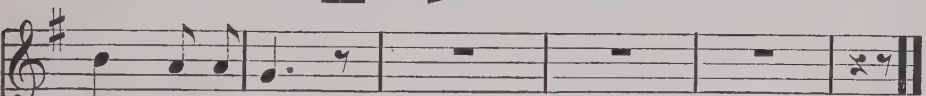
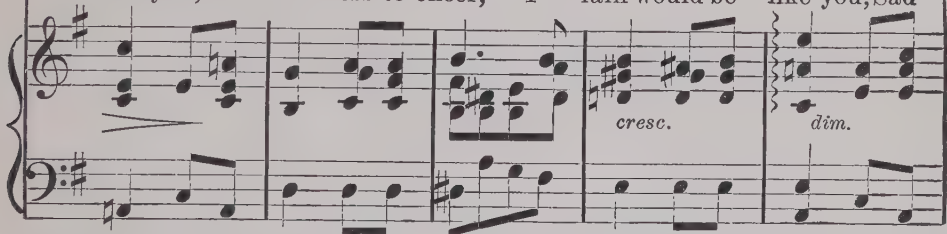


1. You love-ly, bright star, You shine from a - far; And dear-ly I
2. How bright-ly that eye Which spar-kles on high, Is gaz-ing and
3. O star-let, my dear, So stead-fast and clear, I fain would be

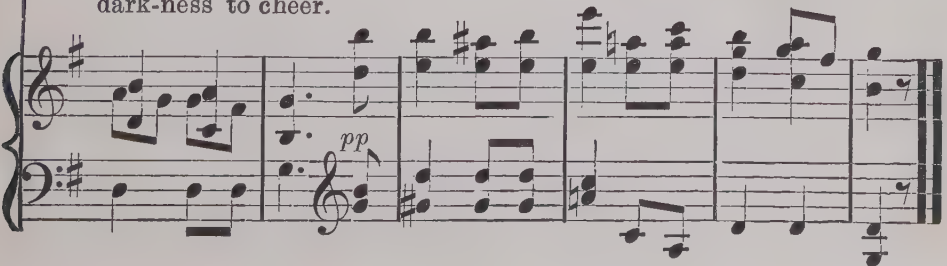
Lento.



love you, Tho' dis-tant you are, And dear-ly I love you, Tho'
smil-ing On me from the sky, Is gaz-ing and smil-ing On
like you, Sad dark-ness to cheer, I fain would be like you, Sad



dis - tant you are.
me from the sky.
dark-ness to cheer.



Lydia Avery Coonley.
Allegretto.

Eleanor Smith.

mf

1. Boys and girls, now fol - low, fol - low, In the straw stack
 2. If 'tis cloud - y that's no mat - ter, Let the rain-drops
 3. When the gold - en sun is shin - ing, Then our house has
 4. Come, then, boys and girls, come, fol - low, Now our lit - tle

Allegretto.

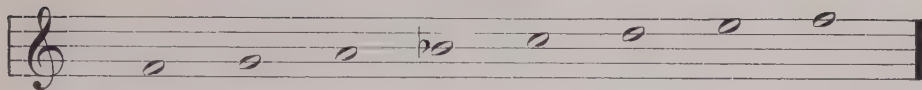
mf


we will hol - low Just the place for
 pat - - ter, pat - ter; We'll keep dry all
 yel - - low lin - ing; 'Tis a co - zy
 room we'll hol - low; Sun and wind and

us to sit in, Large e - nough for all to fit in.
 safe - ly hid - den Where they can - not come un - bid - den.
 play-house, shad - ed By a roof se - cure - ly braid - ed.
 rain are say - ing: "Straw stack is the place for play - ing."

f

The Scale.



Signature,  one flat—B \flat . Keynote—F, in the first space and on the fifth line.

Scale Studies.



Sight Reading Exercises.

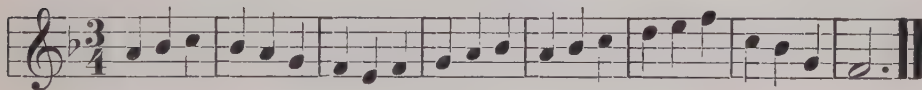
I.



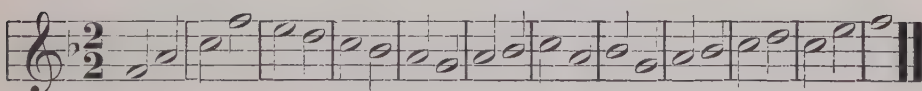
II.



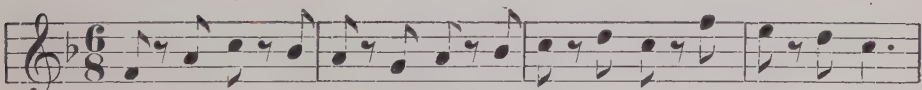
III.



IV.

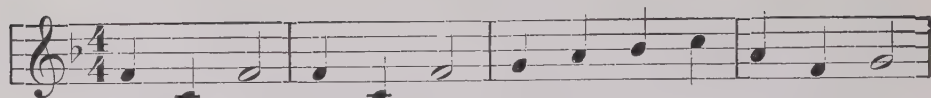


V.



For Sight Reading.

The Bells.

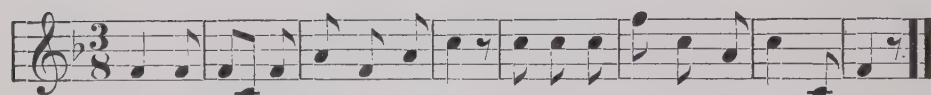


Ding, ding, dong, Ding, ding, dong, Chim-ing bells re - peat their song,



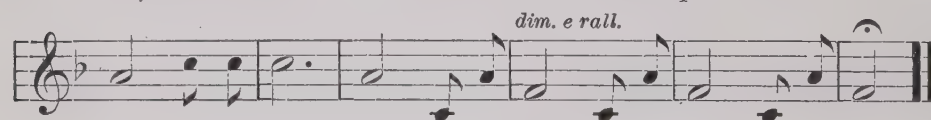
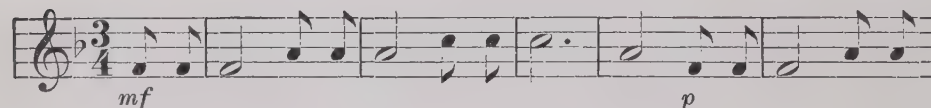
Borne by restless winds a-long, Ding, ding, dong, Ding, ding, dong, Ding, ding, dong.

The Tally-Ho.

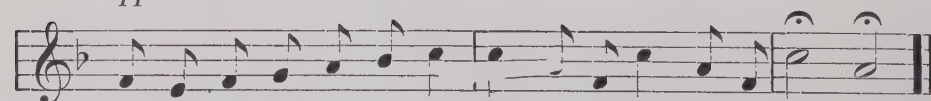
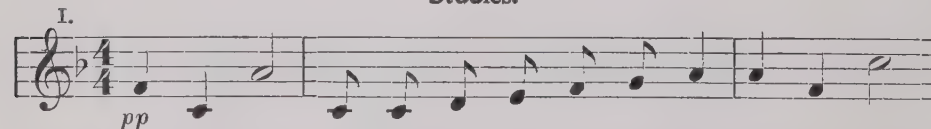


Here we go so live-ly and gay, Off to the country a-way, a-way.

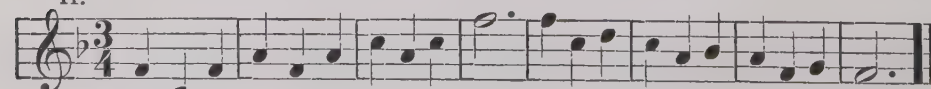
A Tally-Ho Call.



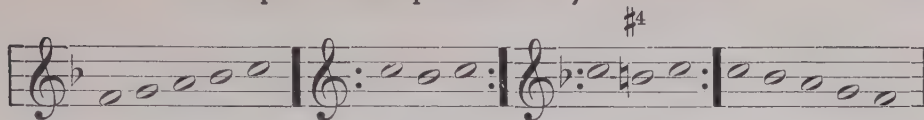
Studies.



II.

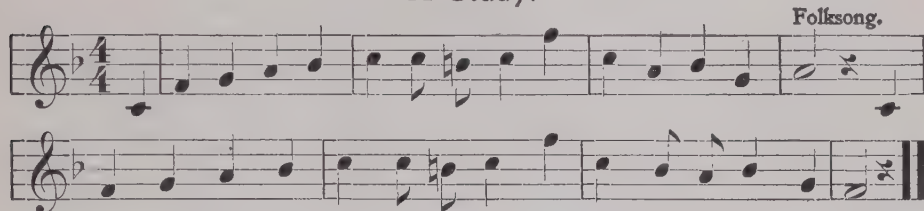


Ah



Do, ti, do. sol, fi, sol.

A Study.



Folksong.

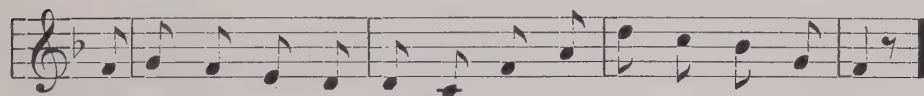
The Little Windows.

After the German.—F. M.
Allegretto.

German.



1. I know two ti - ny win - dows in a house that's large and strong,
2. I know two lit - tle shades as soft as pet - als of the rose,



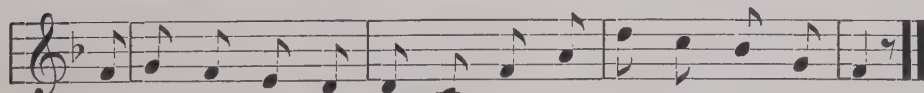
Thro' which the wide world far and near is seen the whole day long;
That fall like moth - er's ten - der pray'rs when day comes to a close;



Some fair - y art - ist works in them and paints the scenes, I'm sure,
And some - times, in the sleepest tones, the lit - tle art - ist then



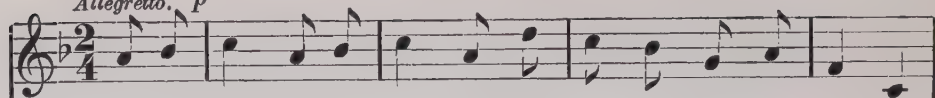
The sun - sets and the trickling show'rs, the blue of heav'n so pure,
Paints wondrous dreams of gnome and fay and moonlight dap - pled glen



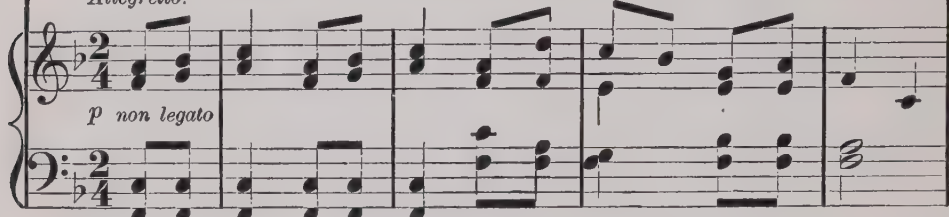
The might - y sun and lit - tle flow'rs a - round the cot - tage door.
Where fair - y peo - ple romp and play till day - light comes a - gain.

Translated from the German.

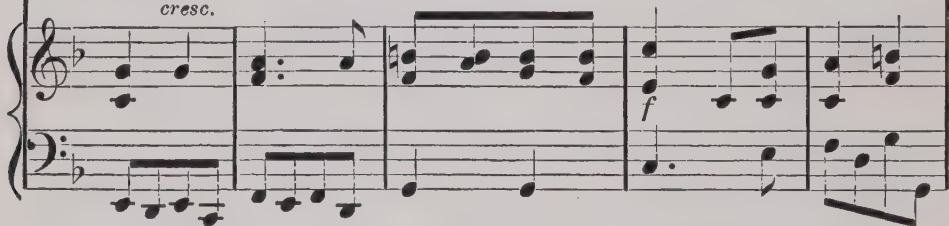
Reinecke.

Allegretto. p

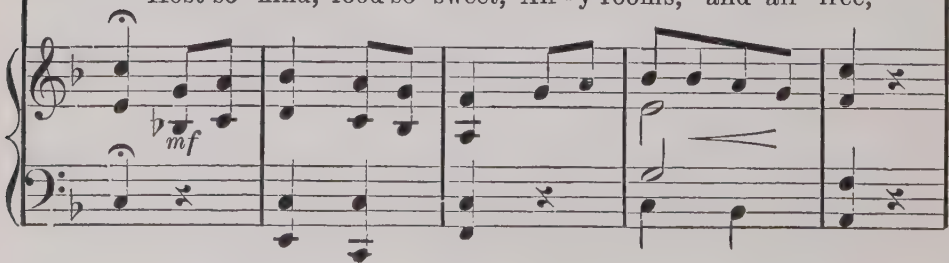
1. Pray, come in, pray, come in, Ti - ny man and glee - ful girl - ie,
2. Carpets lie, carpets lie, Vel - vet soft the floor a - dorn - ing;
3. Nev - er think, nev - er think, Lit - tle maid and brown-eyed brother,

Allegretto.*cresc.**f*

Gold - ie locks and brown head, soft and curl - y.
 Tune - ful guests sing sweet - ly ev - 'ry morn - ing.
 Landlord such you'll ev - er find an - oth - er.

cresc.*mf*

See, my house empty stands; It is furnished fresh for you,
 Seats enough, high and low, In each cor - ner you will find;
 Host so kind, food so sweet, Air - y rooms, and all free,



dim.

Green are the walls, and the ceil - ing is bright blue.
 Food in the cup - board—I hope 'tis to your mind.
 On - ly are had at the dear old ap - ple tree.

Studies.

I.

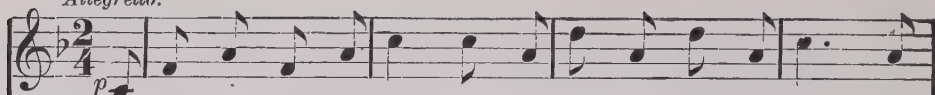
II.

III.

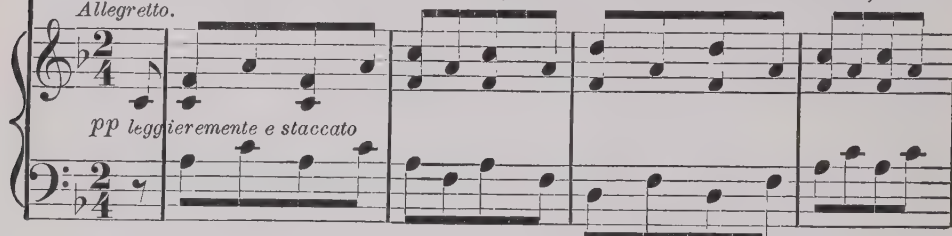
The Sparrows' Bath.

Translated from F. Röhrer.

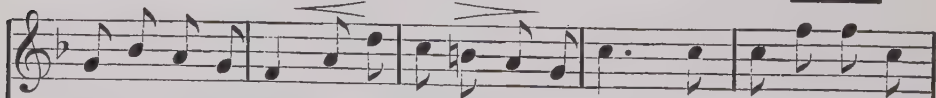
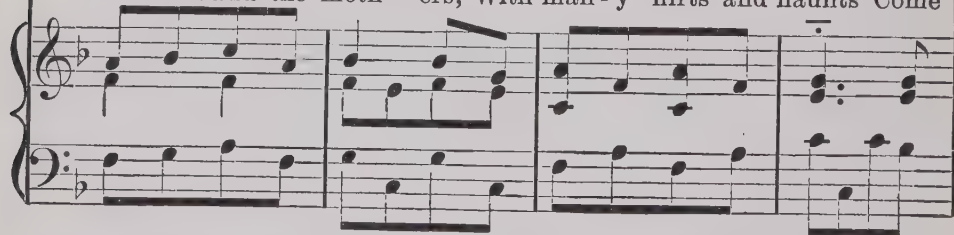
Rheinberger.

Allegretto.

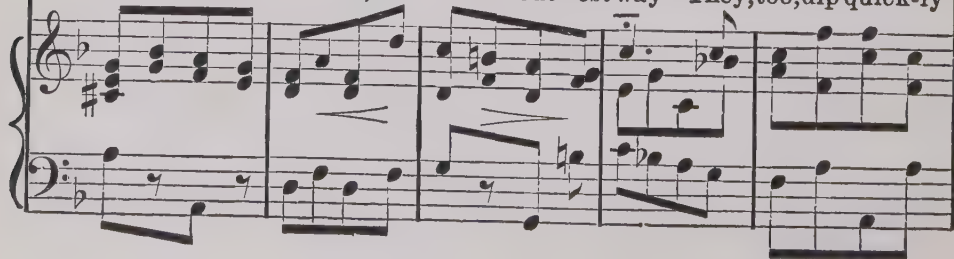
1. The spar-row at the brook-side Dips in his lit - tle beak, And
2. Then, wait-ing not an in - stant, His feath-ers stand-ing out, He
3. And now the spar-row cous - ins, The un - cles and the aunts, The

Allegretto.

drinks, and looks ex - act - ly As if he'd like to speak. He
springs in - to the wa - ter And flaps his wings a - bout. The
fa - thers and the moth - ers, With man - y flirts and flaunts Come



drinks the clear, cold water, Then lifts his head above As if he'd thank the
brooklet doesn't hurt him, But cools him graciously, And out hops sparrow
flock-ing to the brookside, And in their cut - est way They, too, dip quick-ly



The Sparrows' Bath.

59

sf *rall.* *a tempo*

giv - er For all His care and love, For all His care and love.
 gai - ly, As wet as wet can be, As wet as wet can be.
 un - der, And ev-'ry one is gay, And ev-'ry one is gay.

rall. *a tempo* *pp*

sva.

A Study.

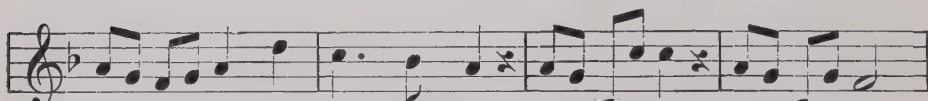
An Autumn Song.

From "Songs for Kindergarten and Primary Schools,"
by arrangement with Oliver Ditson & Co.

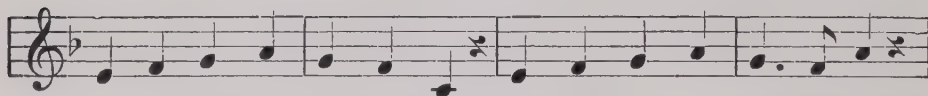
Moderato.



1. Now the leaves are fall - ing down, One and all, One and all,
2. Gone the bloom from field and wold Si - lent - ly, Si - lent - ly,



Changed from red and gold to brown In the fall, In the fall.
Clos - er creeps the lone - ly fold On the lea, On the lea.



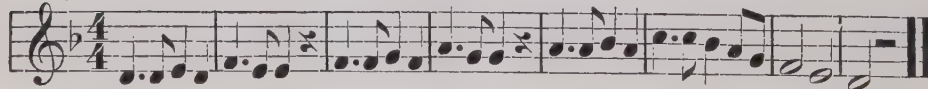
Ev - 'ry one their sto - ry knows, That the wind is cold that blows,
In the tree - top hangs the nest, Gray clouds gather in the west,



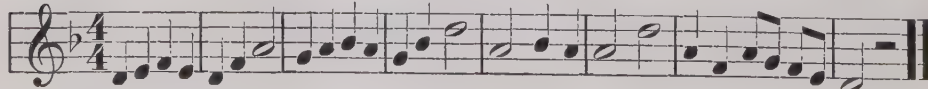
That they wait the win - ter snows As a pall, As a pall.
E'en the crick - et is at rest Qui - et - ly, Qui - et - ly.

Studies.

I.



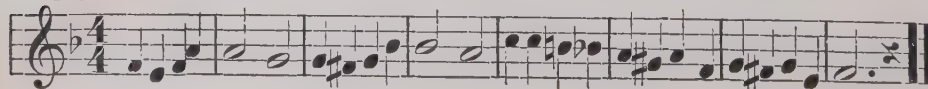
II.



III.



IV.



The Evening Star.

61

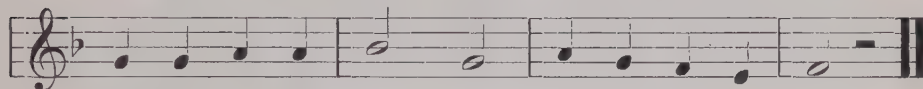
Tr. from the German by E. S.

F. A. L. Jacob.

Tranquillo.

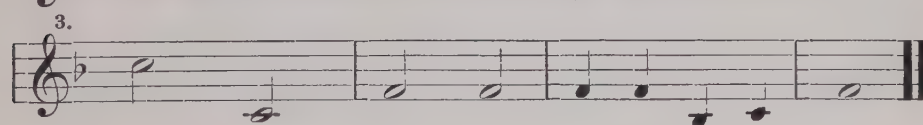
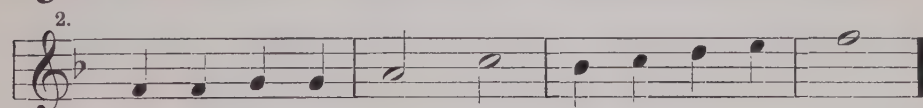
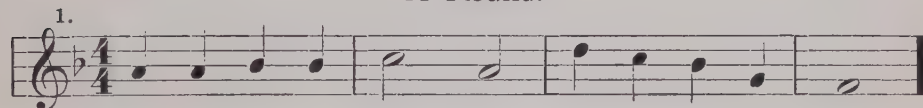


- | | | |
|-------------------------|-------------|----------------------------|
| 1. Aft - er sun - set | mel - low | Glows a sin - gle star, |
| 2. Kind - ly light 'tis | throw - ing | O - ver earth and sea, |
| 3. Here in fra - grant | bow - ers | Ten - der light it sheds, |
| 4. Star, so soft - ly | glow - ing | In sweet ra - diance mild, |



- | | | |
|----------------------|--------------|----------------------------|
| Beaming soft and | yel - low | On our world a - far. |
| Show - ing tar - dy | bird - lings | Where their nests may be. |
| Kiss - ing sleep - y | flow - ers | In the gar - den beds. |
| Would thy beams were | show - ing | Ne'er a home - less child! |

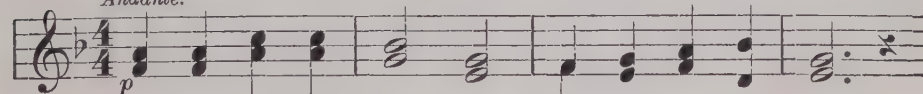
A Round.



From the German.
Andante.

Now the Sun is Sinking.

Ernst Anschuetz.



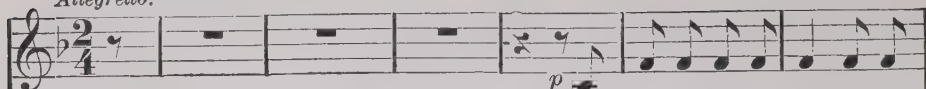
- | | | |
|--------------------------|---------------|-------------------------|
| 1. Now the sun is | sink - ing | In the gold - en west; |
| 2. And the mer - ry | stream - let, | As it runs a - long, |
| 3. Cow - slip, dai - sy, | vio - let | In their lit - tle beds |



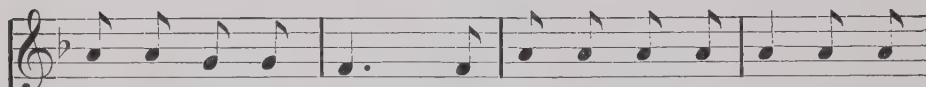
- | | |
|---------------------------------|----------------------------|
| Birds and bees and chil - dren, | All have gone to rest. |
| With a voice of sweet - ness | Sings its ev'ning song. |
| All a - mong the grass - es | Hide their wea - ry heads. |

The Postilion.

Taubert.

Allegretto.*p*

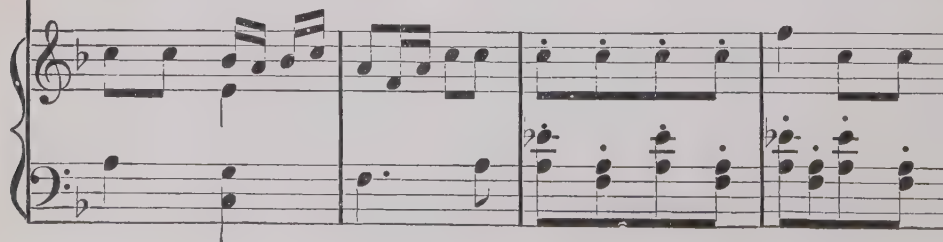
1. I'll be a gay pos-til-ion, With
2. I'll crack my whip so gai-ly And

Allegretto.

boots and spurs I'll go; I'll drive four dash-ing po-nies, A
drive my "four in hand"; I'll be a for-eign trav'-ler And



gold-en horn I blow. I'll be a gay pos-til-ion, With
vis-it ev-ry land. I'll crack my whip so gai-ly, And



boots and spurs I'll go; I'll drive four dash-ing po - nies, A
drive my "four in hand"; I'll be a for - eign trav' - ler And

gold - en horn I'll blow. Tra-ra, tra-ra, tra-ra, tra-ra.
vis - it ev - 'ry land. Klick-klack, klick-klack, klick-klack, klick-klack.

Sight Reading.

I.

II.

Rebecca B. Foresman.

Julia M. Adam.

Andante.

1. Up - on the shore I found a shell, I
 2. And that a lit - tle shell could sing, At

Andante.

pp

held it to my ear;..... I lis - tened glad - ly,
 first seemed strange to me;..... Un - til I thought that

while it sang A sea song, sweet and clear....
 it had learned The mu - sic of the sea.....

pp

CHORUS. *p*

pp

p

pp

p

Loo,... loo,... loo,... loo,.. I
Loo,... loo,... loo,... loo,.. Un-

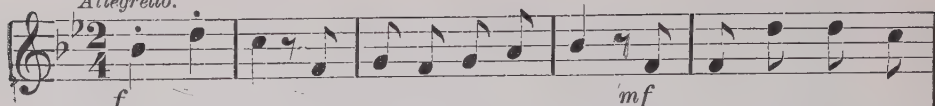
ppp *pp* *ppp* *pp*

lis-tened glad-ly, while it sang A sea song, sweet and clear.
til I thought that it had learned The mu-sic of the sea.

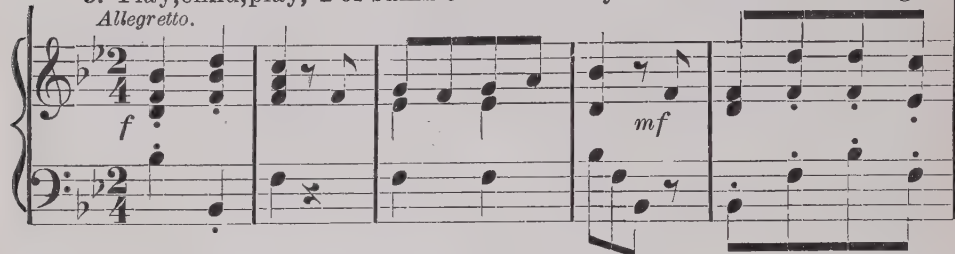
3. I could but wish the song had words, 4. For I had wondered many times
For then my little shell What 'twas the water said,
The secrets of the deep blue sea When it came rushing to the shore
To me would surely tell. In waves high as my head.

5. But never would the little shell
Tell anything to me;
Although it sang, fore'er it kept
The secrets of the sea.

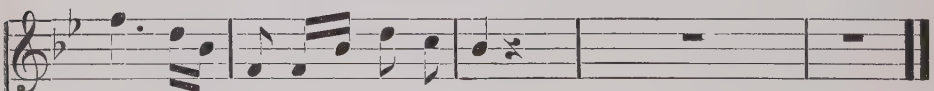
Translated from the German.

Allegretto.

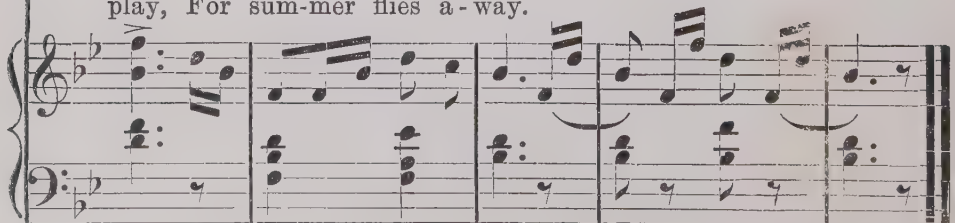
1. Hum, bee, hum, For summer days are come. The joy-ous fields of
 2. Sing, birds, sing, Let summer car-ols ring. The whole round world re-
 3. Play, child, play, For summer flies a-way. With bird and bee go

Allegretto.

clo-ver Are white for thee, dear ro-ver. Hum, bee,
 joi-ces In myr-i-ads of voi-ces. Sing, birds,
 rov-ing, Each sun-ny hour im-prov-ing. Play, child,

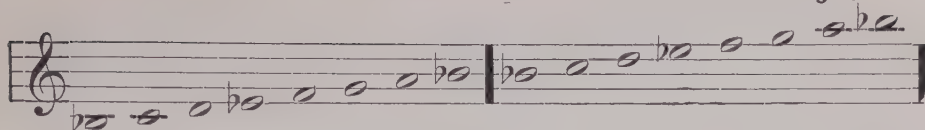



hum, For sum-mer days are come.
 sing, Let sum-mer car-ols ring.
 play, For sum-mer flies a-way.



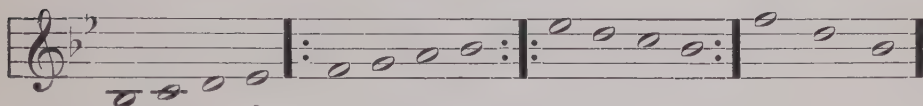
The Scale.

The Scale one octave higher.



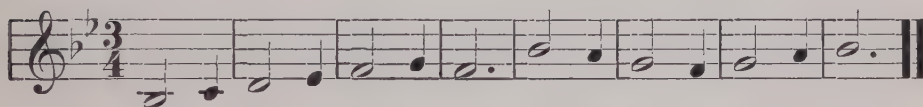
Signature,  two flats—B \flat and E \flat . Keynote—B \flat , in the second space below and on the third line.

Scale Studies.



Sight Reading Exercises.

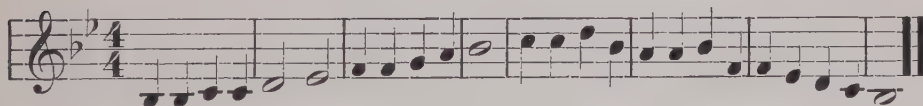
I.



II.



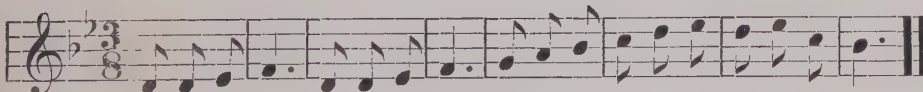
III.



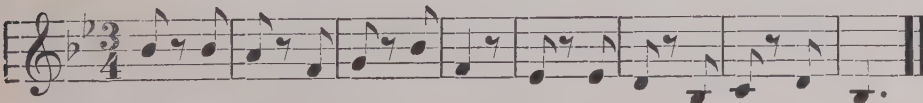
IV.

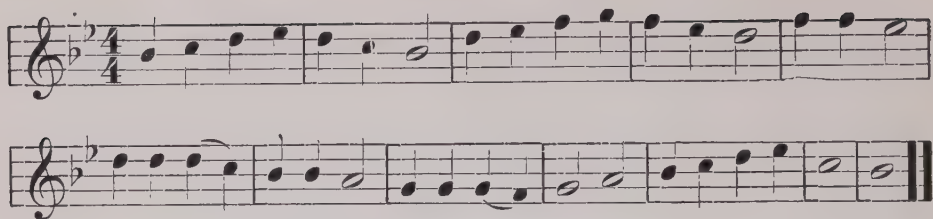


V.



VI.

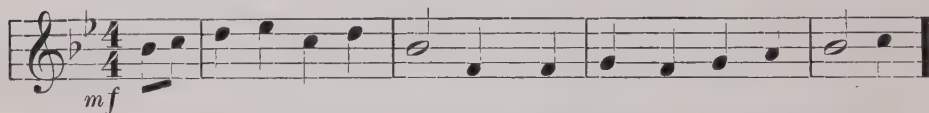




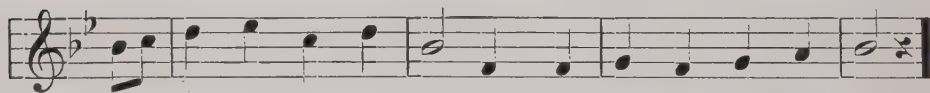
The Lily Bells are Ringing.

Helen Goodrich.
Allegro moderato.

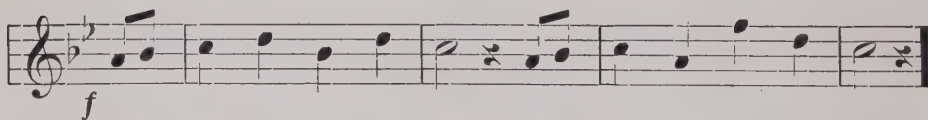
French Folksong.



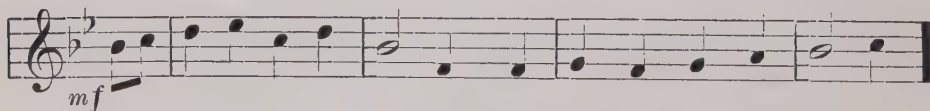
1. The lil - y bells are ring-ing, The birds their carols sing-ing,
2. From starry heav-en fleet-ing, She brings us joy-ous greet-ing,



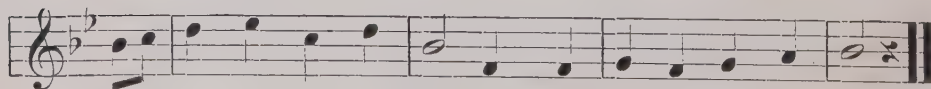
The sunbeams news are bring-ing That Spring is here a - gain.
Old Win - ter still de - feat-ing, Her song is ev - er new.



How sweet - ly sound the bells! Each chime the ti-dings tells.
She wears a crown of joy, Of love with-out al - loy.



How swiftly she's ad-van-cing! Each day her charms en-han-cing,
The rich and poor she bless-es, With lov - ing touch ca - res - es.



She comes with songs and dan-cing, And lights up hill and glen.
The world her sway con - fess - es, And yields her homage true.

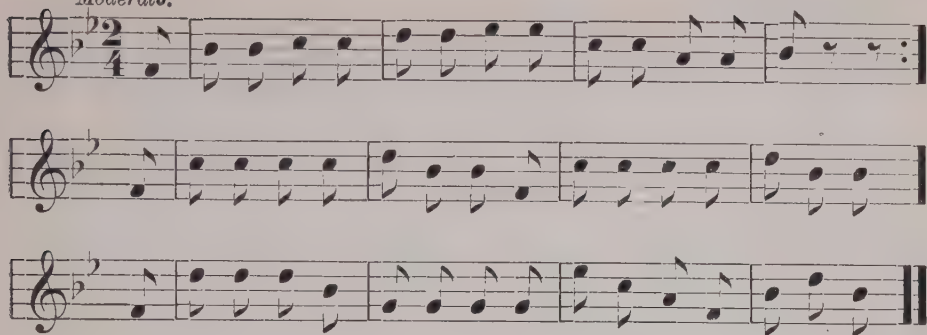
Melodies for Sight Reading.

69

I.

Moderato.

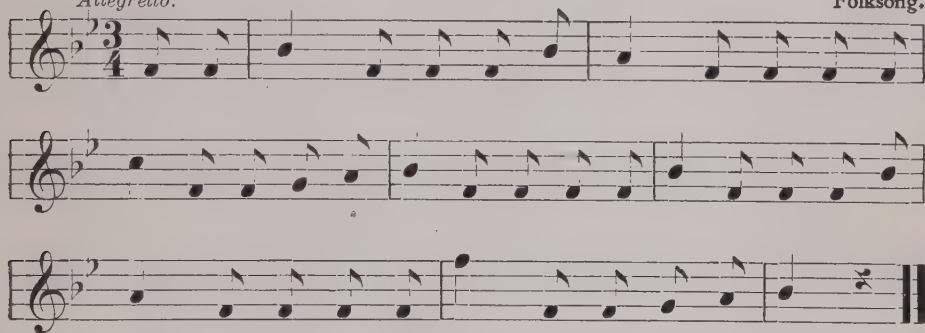
Wenzel Muller.



II.

Allegretto.

Folksong.

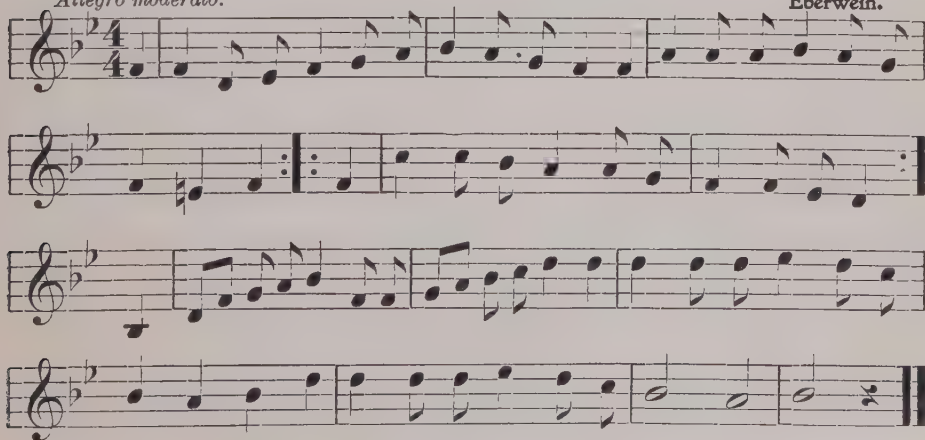


A Study.

The Divided Beat.

Allegro moderato.

Eberwein.



Lula Curran.

Eleanor Smith.

By permission of "The Youth's Companion."

Allegretto.

1. School is done! School is done! Toss up caps and have a run!
 2. School is done! School is done! Happiest days are just be-gun;

p *mf*

Hap-py hearts are all in tune With this mer-ry month of June;
 Coun - try lanes are green and sweet, There shall roam our will-ing feet.

We shall learn from fresh - er books, Trees and grass and
 Play-mates, classmates, teach - ers, friends, Say good-bye till

f

ff

babbling brooks. School is done! School is done! School is done!
 sum-mer ends. School is done! School is done! School is done!

A Round.

1.

School is done, school is done, Toss up caps and have a run.

2.

School is done, school is done, Won't we have some jol - ly fun.

3.

School is done, school is done, Happiest days are just be - gun.

Studies.

I.

II.

p 1. Here comes a rock - ing breeze With a low whis - tle,
2. Four ba - bies in a pouch, Lit - tle grass stock - ing;
3. Hark! hark! the roll - ing breeze Thro' the leaves creep - ing!

Andantino.

p

cresc. *dim.* *mf*

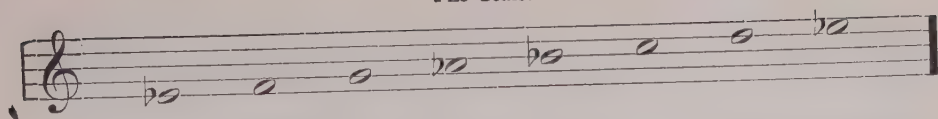
Swinging the little house Where birdies nestle; Feather of dan - de-lion,
Ea-sy could I my-self Do all the rock-ing. I love to hear the breeze
Shut all your yellow bills, Hush your low cheeping. Swing, swing a lul - la-by,


cresc. *dim.* *mf*

Silk of the this - tle, Make pret-ty blan - kets.
Tip - tap - tap knock - ing, Ap - ple leaves rus - tle.
Swing, swing a-sleep - ing, In silk - en blan - kets.

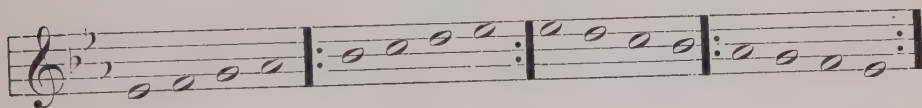
p

The Scale.

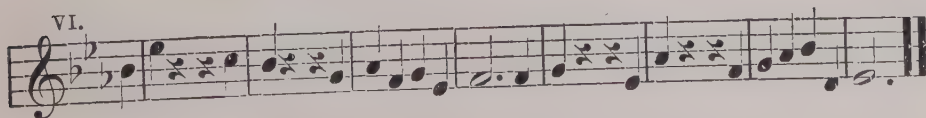
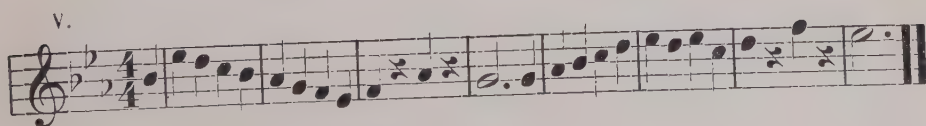
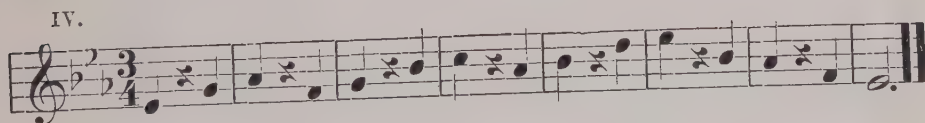
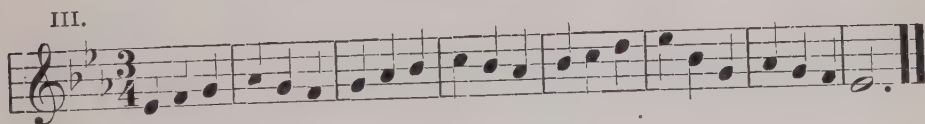
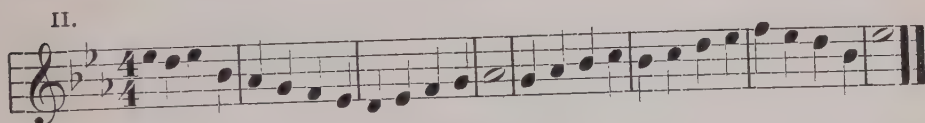


Signature,  three flats—B \flat , E \flat and A \flat . Keynote—E \flat , on the first line and in the fourth space.

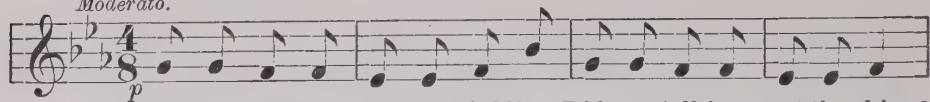
Scale Studies.



Sight Reading Exercises.



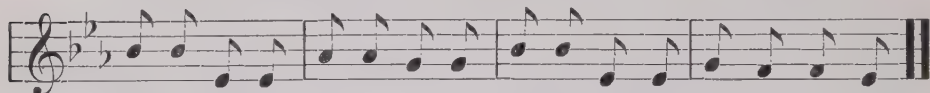
Lydia Avery Coonley.

Moderato.

Lit - tle stars in meadows twinkling, Did you fall from out the skies ?

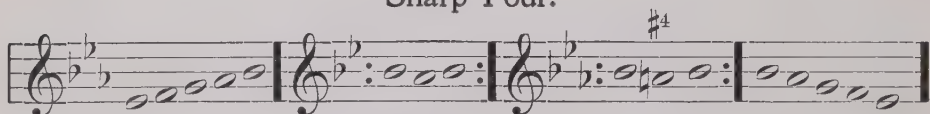


Or are an-gels light-ly sprinkling Gold-en dust in daisies' eyes ?



"No, you wond'ring lit-tle fair-y, We are lamps the fire-flies car - ry."

Sharp Four.



Do, ti, do.

Sol, fi, sol.

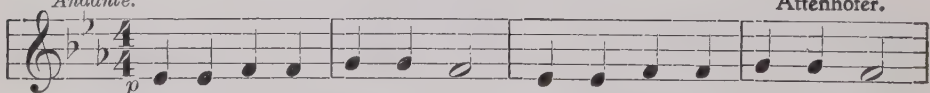
A Study.



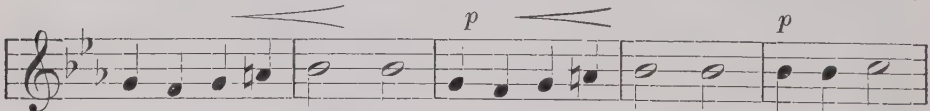
Morning Bells.

Andante.

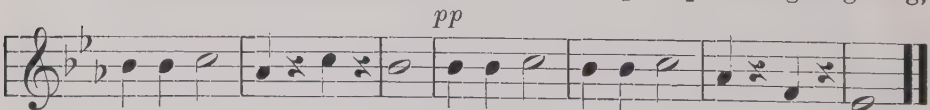
Attenhofer.



1. Wake up, lit - tle broth-er John, See, I'm dress'd, but you sleep on,
2. Wake up, lit - tle broth-er John, Full three hours the sun has shone,



Hear the peo-ple sing - ing, Hear the bells a - ring - ing Ding ding dong,
 Bells, from tow'r and stee-ple Ring-ing, call the peo - ple Ding ding dong,



ding ding dong, ding ding dong, ding ding dong, ding ding dong, ding ding dong.
 ding ding dong, ding ding dong, ding ding dong, ding ding dong, ding ding dong.

mf

1. Sweet is the sun-shine, fra-grant the air— Flow'rs from their
 2. Gray are the heav-ens, bird-lings are fled; Drear-y the
 3. Bet-ter than sun-shine, sweet-er than dew, Come down Thy
 4. On - ly Thy good-ness flows from a - bove, Ev - er un-

Andante.

mf *f*

slum-ber a-wake ev'-ry-where.
 world is when flowers are dead
 bless - ings, constant and true.
 chang-ing, dear Father of love.

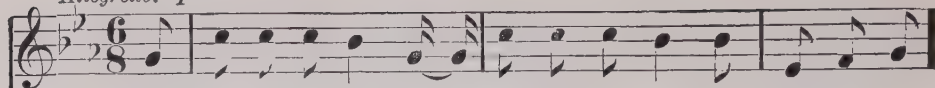
piu lento.

f *pp*

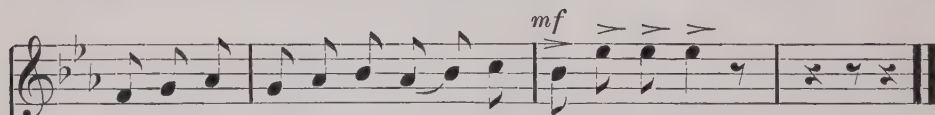
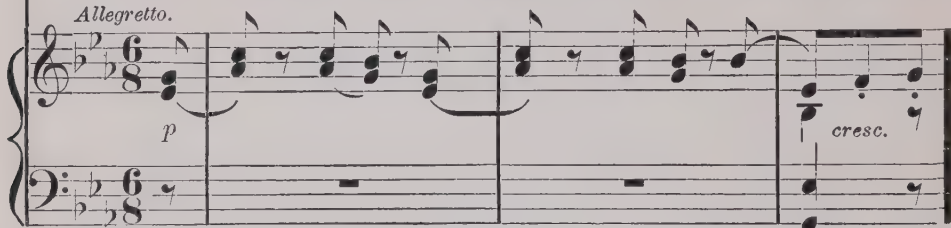
Studies.

I.

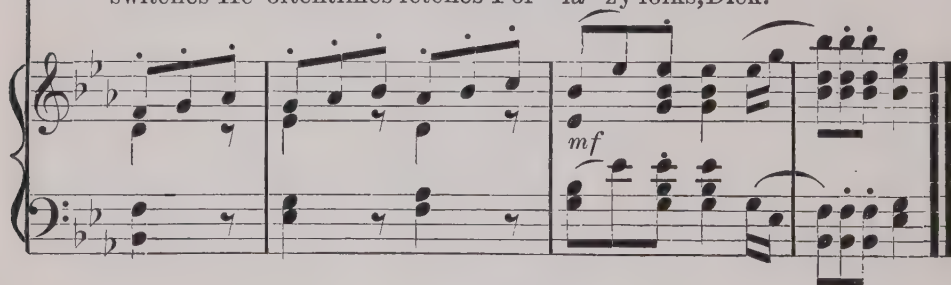
II.

Allegretto. p

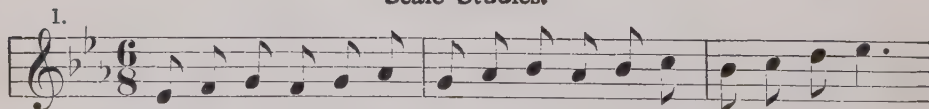
1. Come, sleepy head, wake, Your soft bed forsake; The lark's in the
 2. Come, sleepy head, rise, And o-pen your eyes; The clock has struck
 3. I've heard that Saint Nick Has a mischievous trick, A bun- dle of

Allegretto. p

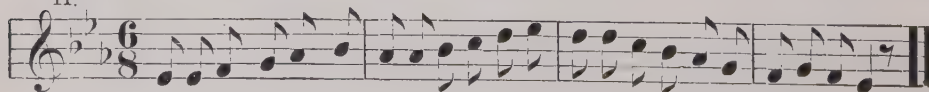
- sky, And the sun is on high: So, my sleepy head, wake.
 eight, And for school you'll be late: So, sleepy head, rise.
 switches He oftentimes fetches For la-zy folks, Dick.



Scale Studies.



II.



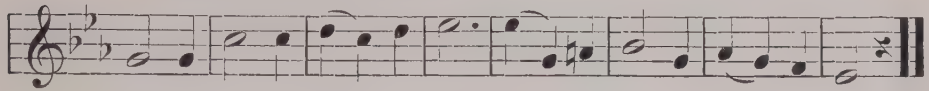
A Cradle Song.

77

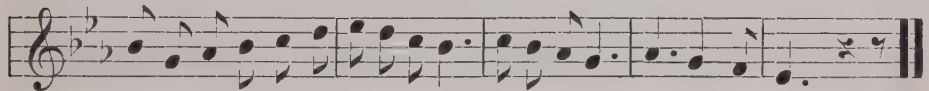
K. v. Winterfeld.



Loo, loo, loo, loo, etc.



A Study.



Mother's Prayer.

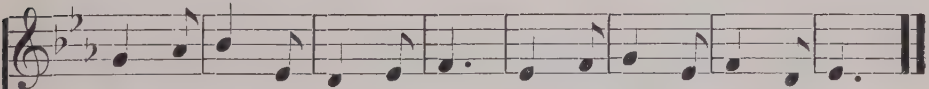
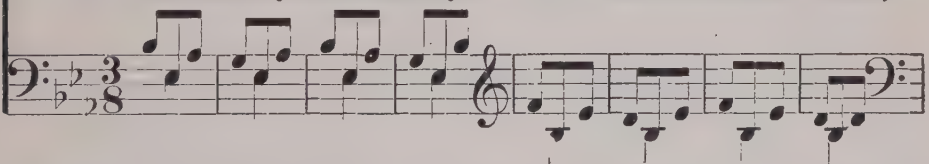
Agnes Stollberg.

Schulz.

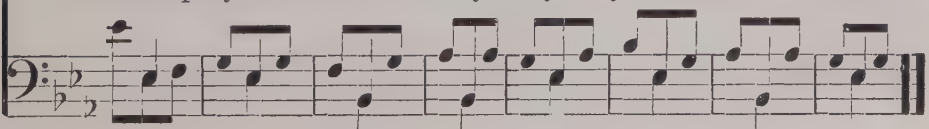
Andante dolce



1. Come to mother's lap, my dear, Come and rest there peacefully ;
2. As you sleep, dear, mother prays That your feet, in la - ter hours,
3. When her baby comes and lays Tir - ed head on mother's breast,



Sleep, my ba - by, free from fear, Moth - er's love is guarding thee.
May be led thro' pur - est ways, Rich in peace and fair - est flow'rs.
Mother prays that manhood's days May be just as sweet and blest.



Mother Goose Lullaby.

German Melody—Gilchrist.

Andante. p

Hush - a - by, ba - by, thy cra - dle is green;

The first system of the musical score is in 3/8 time, key of B-flat major. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The tempo is marked 'Andante' and the dynamics 'p' (piano). The lyrics are 'Hush - a - by, ba - by, thy cra - dle is green;'. The piano part consists of a simple harmonic accompaniment with chords and moving lines in both hands.

Fa - ther's a no - ble - man, Moth - er's a queen;

The second system continues the melody and accompaniment. The lyrics are 'Fa - ther's a no - ble - man, Moth - er's a queen;'. The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

Sis - ter's a la - dy, and wears a gold ring;

The third system concludes the piece. The lyrics are 'Sis - ter's a la - dy, and wears a gold ring;'. The musical notation remains consistent with the previous systems, featuring a vocal melody and piano accompaniment.

Broth - er's a drum - mer, and drums for the king.

The first system shows a vocal melody in G-flat major (two flats) and 4/4 time. The lyrics are written below the notes. The second system shows a piano accompaniment with a treble and bass clef, featuring chords and a simple bass line.

Two Part Melodies.

I.

Section I consists of two staves of music in G-flat major and 3/8 time. The melody is simple and lullaby-like, with a final double bar line.

II.

Section II also consists of two staves of music in G-flat major and 3/8 time. The melody is similar to Section I but with a slightly different ending, also concluding with a double bar line.

The Sandman.

From the German of Voelkel.
Andante.

Liebe—Gilchrist.

1. *p* Who has seen the old man pass - ing With his bag up -
 2. Who has ev - er heard his foot - step As he walks in -
 3. In the clear and cloud - y weath - er Up and down he

Andante.
p legato

on his back? Ev - 'ry eve - ning finds him toil - ing
 to the room? Yet, I know when he is near me,
 wan-ders wild Till his grains of sand are scat-tered

On his long and wind-ing track. *mf*
 For my two eyes fill with gloom. } Sandman, Sandman, Chil-dren nev-er
 And a-sleep is ev'-ry child. }

mf

flee you; Sandman! Sandman! Will you let us see you?

This musical score is for the song 'The Sandman'. It consists of a vocal melody and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand staff bracket. The melody is simple and repetitive, with the lyrics 'flee you; Sandman! Sandman! Will you let us see you?' written below the notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Studies.

I.

This is the first study exercise, labeled 'I.'. It is in 2/4 time and consists of two staves. The key signature has two flats. The exercise is a simple melodic line in the right hand, with the left hand providing a simple harmonic accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand staff bracket. The exercise is designed to be a simple, repetitive melody for practice.

II.

This is the second study exercise, labeled 'II.'. It is in 2/4 time and consists of two staves. The key signature has two flats. The exercise is a simple melodic line in the right hand, with the left hand providing a simple harmonic accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand staff bracket. The exercise is designed to be a simple, repetitive melody for practice.

Andantino.

1. The ship glides o'er the o - cean, Fi-do-lin! With swift and gentle
 2. Ye blue waves rolling hith - er, Fi-do-lin! Oh! tell me whence and
 3. The song in distance ring - ing, Fi-do-lin! At home I'll soon be

p dolce.

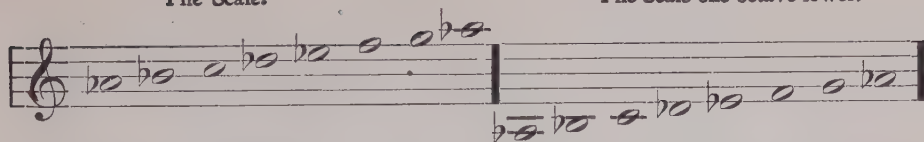
mo - tion, Fi-do-lin! Far distant is the strand, Waters flowing, breezes
 whith-er, Fi-do-lin! If from yon foreign strand, On for-ev-er, resting
 sing - ing, Fi-do-lin! A year will soon be o'er, Leaving sadness, bringing

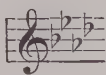
mf

blowing Waft me from my native land, Fi-do - lin, lin, la.
 nev - er, Roll on to mine own dear land, Fi-do - lin, lin, la.
 gladness With my songs for ev-er-more, Fi-do - lin, lin, la.

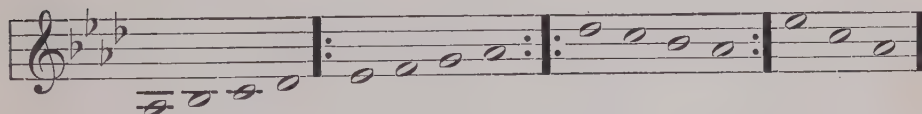
The Scale:

The Scale one octave lower.



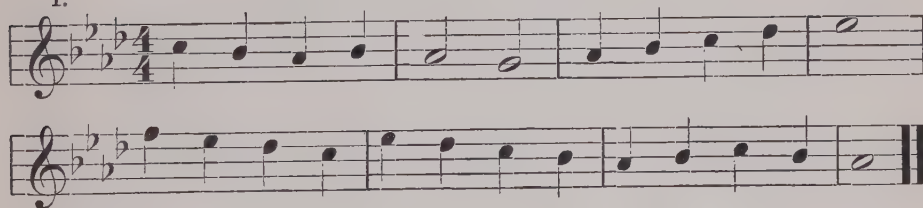
Signature,  four flats—B \flat , E \flat , A \flat and D \flat . Keynote—A \flat , in second space.

Scale Studies.

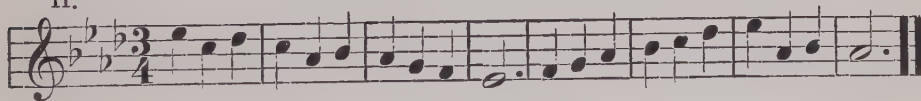


Sight Reading Exercises.

I.



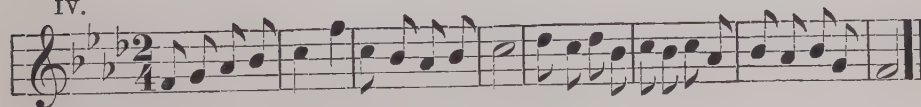
II.

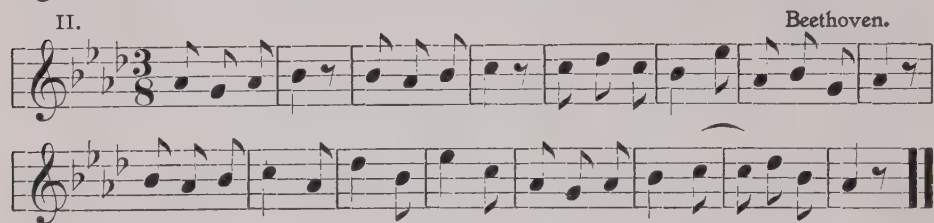
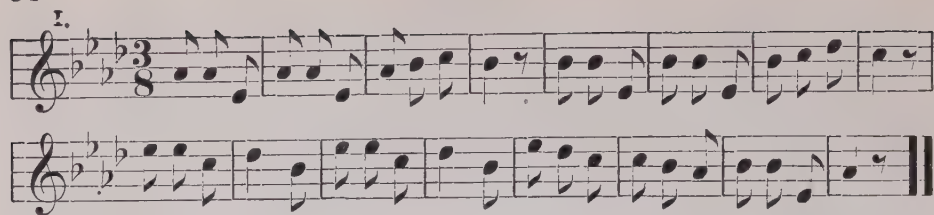


III.



IV.





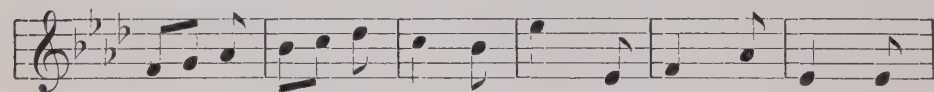
Rebecca B. Foresman.
Allegretto.

A Flower Song.

English.



1. The Blue - bells rang at half - past nine, And
2. Then Jack-in - the - pul - pit talk'd a - while, And



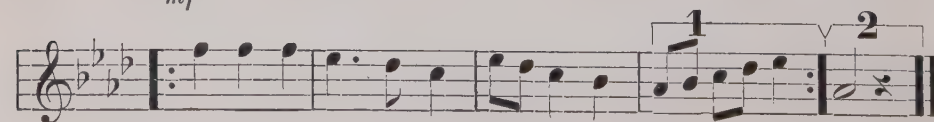
all the flow - ers came to dine. Sweet Wil - liam came with
madee'en Rag - ged Rob - in smile. Each flow - er nod - ded



Mar - i - gold, And Rose blush'd red, so I am told.
mer - ri - ly When some one men - tion'd Four - o'clock tea.

A Study.

German Folksong.



Christmas Song.

85

Translated from the German.

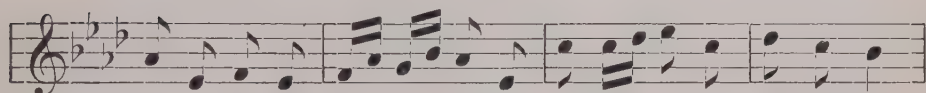
C. G. Hering.

Allegretto.

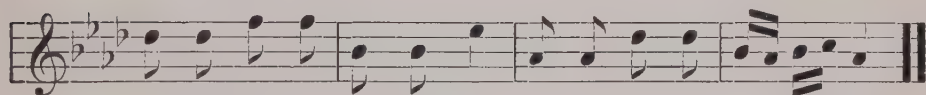


mf

1. Yes, 'tis coming, sure-ly coming, Just a few short days and nights
2. Children dear, do you remember What good Santa brought last year,
3. I had such a jol - ly saw-er, One that worked from morn till night;
4. If we try to please our parents, Do our best from day to day,

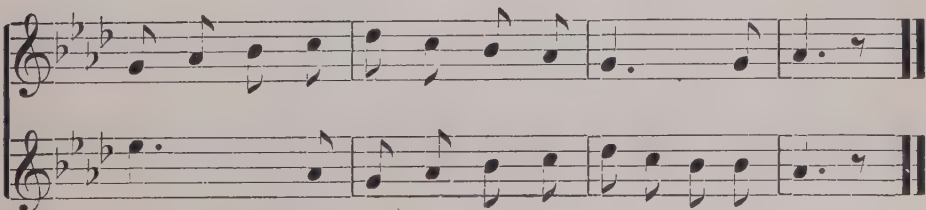
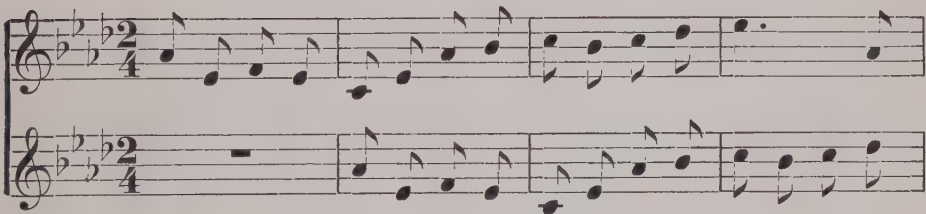


Then the mer-ry, mer-ry Christmas, With its tree all gemm'd with lights ;
 Annie's dol-ly in its carriage, Dainty dish-es standing near,
 And a scar-let sled for coasting, Fine new skates both sharp and bright;
 Growing gen-tle, kind, and cheerful In our work as in our play,



Oh ! how jol - ly we shall be When we dance a - bout the tree !
 Harry's gorgeous har - le-quin With his yel-low vi - o - lin ?
 There were books with pictures, too ; We have read them thro' and thro' .
 What sur-pris - es there will be On the fair - y Christmas tree !

A Study.



Miss Mulock.

Ethelbert Nevin.

Con moto.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half rest, and then a melodic phrase starting on a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a whole rest followed by a half rest, then a series of chords and moving lines. The bass staff has a whole rest followed by a half rest, then a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *Con moto.*

1. Winding and grinding,
2. Winding and grinding,

Second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment continues with chords and moving lines. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *cresc.*

Round goes the mill; Winding and grinding should never stand still.
Work thro' the day; Grief nev-er minding, Grind it a-way.

Third system of the musical score. The vocal line continues the melody. The piano accompaniment continues with chords and moving lines. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *cresc.*

Ask not if neighbor grind great or small, Spare not your la - bor,
What, though tears dropping Rust as they fall? Have no wheel stopping,

The Mill.

87

dim. *mf cresc.* *dim.*

Grind your wheat all. } Wind-ing and grind-ing, Round goes the mill;
Work com-forts all. }

dim. *mf cresc.* *dim.*

The first system of the musical score for 'The Mill.' It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *dim.* marking, followed by a *mf cresc.* marking, and ends with a *dim.* marking. The piano accompaniment is in bass clef and features chords in the left hand and a melodic line in the right hand. The lyrics are: 'Grind your wheat all. } Wind-ing and grind-ing, Round goes the mill; Work com-forts all. }'.

cresc. *dim.*

Wind-ing and grind-ing Should nev-er stand still, Should nev - er, Should

cresc. *dim.*

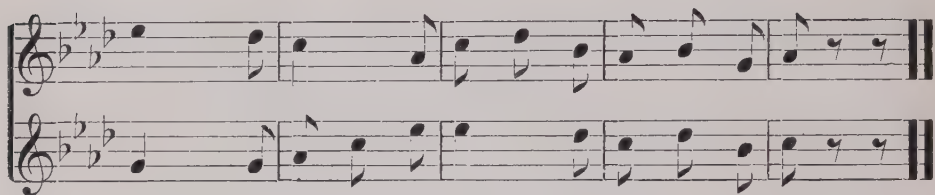
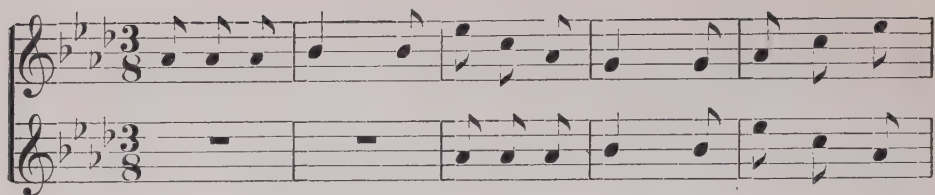
The second system of the musical score. The vocal line continues with the lyrics 'Wind-ing and grind-ing Should nev-er stand still, Should nev - er, Should'. It features *cresc.* and *dim.* markings. The piano accompaniment continues with chords and a melodic line, also marked with *cresc.* and *dim.*.

1 2

nev - er stand still. still.

Ped. *

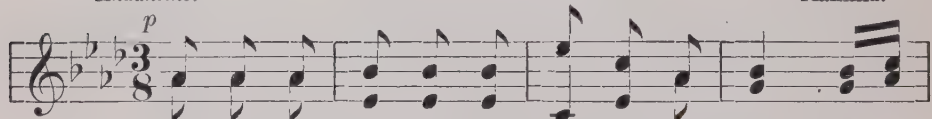
The third system of the musical score. The vocal line concludes with the lyrics 'nev - er stand still. still.' and includes first and second endings marked '1' and '2'. The piano accompaniment features a *Ped.* (pedal) marking and ends with an asterisk (*). The system concludes with a double bar line.



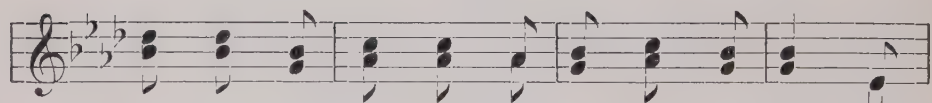
The Snow Bird.

Andantino.

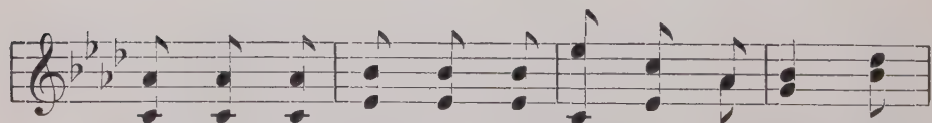
Hamma.



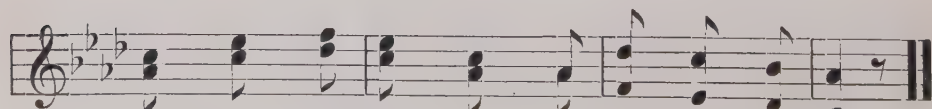
1. In - to my gar - den a snowbird has come, It
2. Dear lit - tle snow-bird as northward you fly, Take



twit - ters quite soft - ly, and picks up a crumb; It
with you a heart - y God-speed and good-bye; We



runs here and there in its soft coat of gray, And
hope we shall see you a - gain, in the spring, And



shows its white feath - ers when fly - ing a - way.
pray don't for - get all your chil - dren to bring.

Spinning Song.

89

Allegretto.

Reinecke.

- p*
- | | | |
|-----------|-----------------|-------------------------|
| 1. Spin, | las-sie, spin. | The thread goes out and |
| 2. Sing, | las-sie, sing, | A mer - y heart to |
| 3. Learn, | las-sie, learn, | Your dai - ly bread to |

Allegretto.

mf

in.	Grow-ing like your yellow hair,	Sense will grow from
bring.	As your spinning you be-gin	Keep a cheerful
earn.	Learn to work and learn to pray,	Spin - ning on from

p

year to year.	<i>p</i> Spin,	las-sie, spin,	Spin, las-sie, spin.
heart with-in!	Sing,	las-sie, sing,	Sing, las-sie, sing.
day to day!	Learn,	las-sie, learn,	Learn, las-sie, learn.

Soldier's Song.

Andante.

Zelter.

Piano introduction in G major, 2/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. The right hand plays a melody with triplets and a crescendo marking.

Vocal melody and piano accompaniment for the first system. The vocal line is in G major, 2/4 time, with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

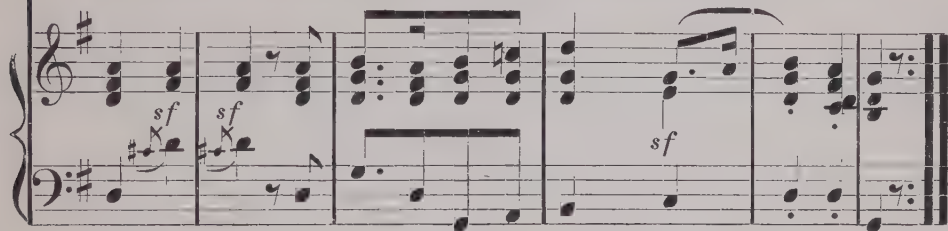
1. When beats the noi - sy drum, Tum, te - tum, tum, tum, And
 2. When beats the noi - sy drum, Tum, te - tum, tum, tum, And
 3. When beats the noi - sy drum, Tum, te - tum, tum, tum, And
 4. When beats the noi - sy drum, Tum, te - tum, tum, tum, And

Vocal melody and piano accompaniment for the second system. The vocal line continues the melody in G major, 2/4 time. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand, with a forte (*sf*) dynamic marking.

blaring trumps are blow-ing, Pom, pom, pom, pom, Ye sol-diers all, both
 blaring trumps are blow-ing, Pom, pom, pom, pom, We marching go to
 blaring trumps are blow-ing, Pom, pom, pom, pom, Our work well done, the
 blaring trumps are blow-ing, Pom, pom, pom, pom, Our captives three, we

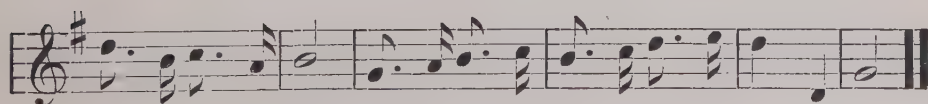
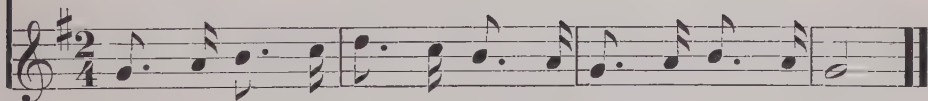


great and small, Come ral - ly round our Captain brave, Our valiant Paul !
 meet the foe, Let ne'er a soldier shrink or fear, But courage show.
 bat - tle won, All crown'd with wreaths of vic - to - ry, We homeward come.
 now set free ; For brav-est men the no-blest are, We all a-gree.



The Unequally Divided Beat.

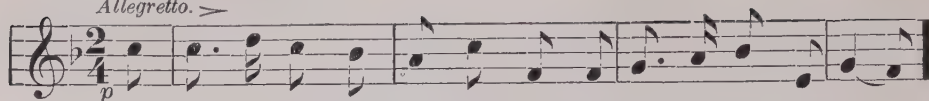
(To be taught by contrast.)



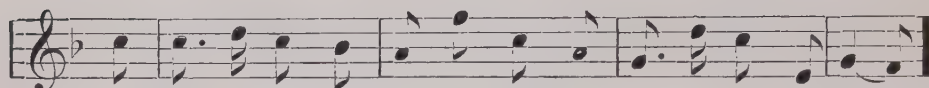
John Kendrick Bangs.

From "St. Nicholas," by permission of
The Century Company and the author.

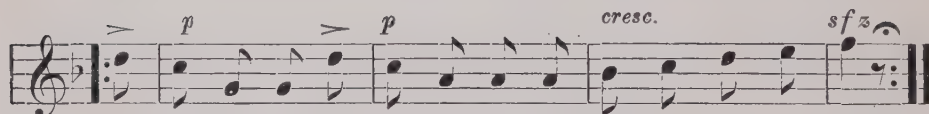
Abt.

Allegretto. >

1. I met a lit - tle Elf-man once Down where the lil - ies blow;
2. He slight-ly frown'd, and with his eye He look'd me thro' and thro',



I asked him why he was so small, And why he did not grow.
"I'm quite as big for me," said he, "As you are big for you."

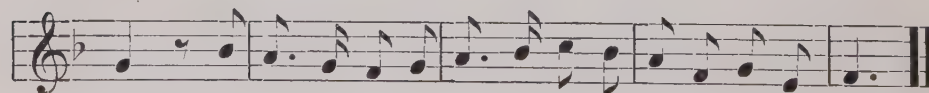
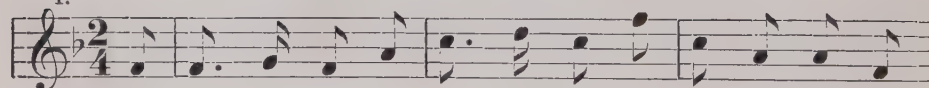


Ha, ha, ha, ha, ha, ha, ha, ha, ha, And why he did not grow.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, "As you are big for you."

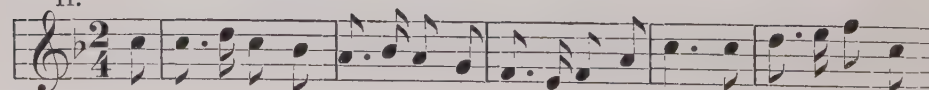
Studies.

The Unequally Divided Beat.

I.

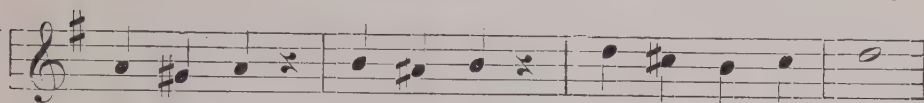


II.

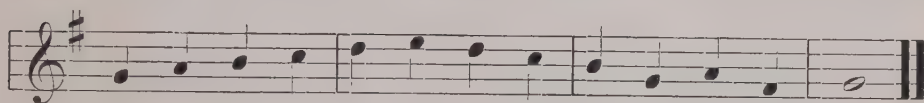
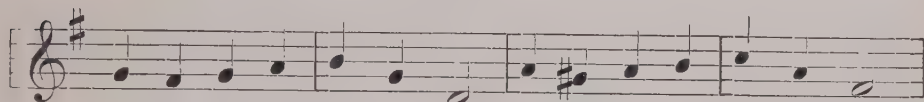




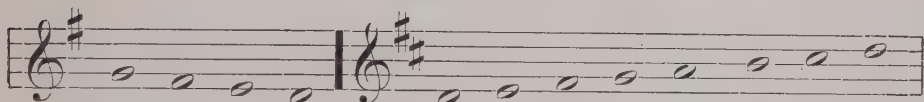
Do ti do, mi ri mi, sol fi sol la sol fa,



re di re, etc.

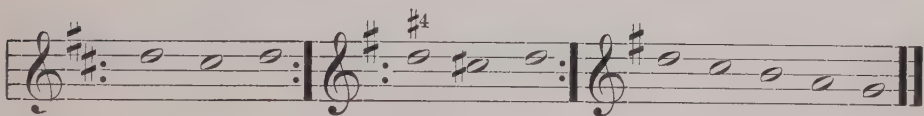


Sharp Four.



Do

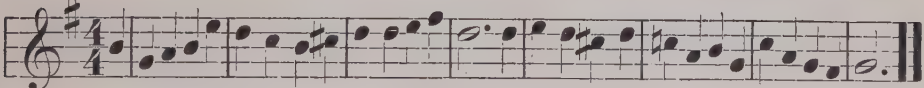
Do



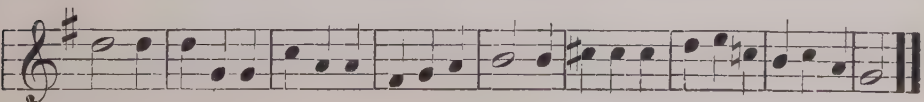
Sol, fi, sol.

Studies.

I.



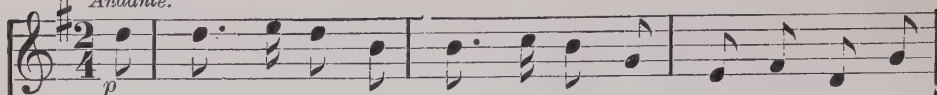
II.



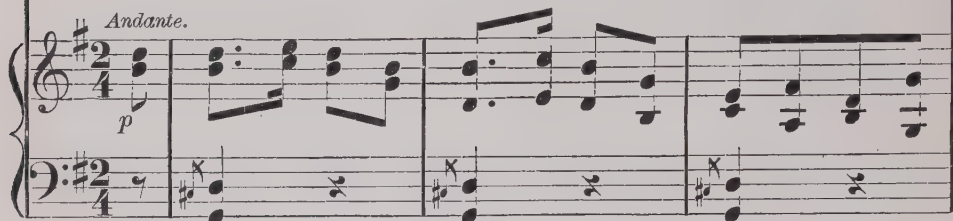
Wind Song.

Mary E. Smith.

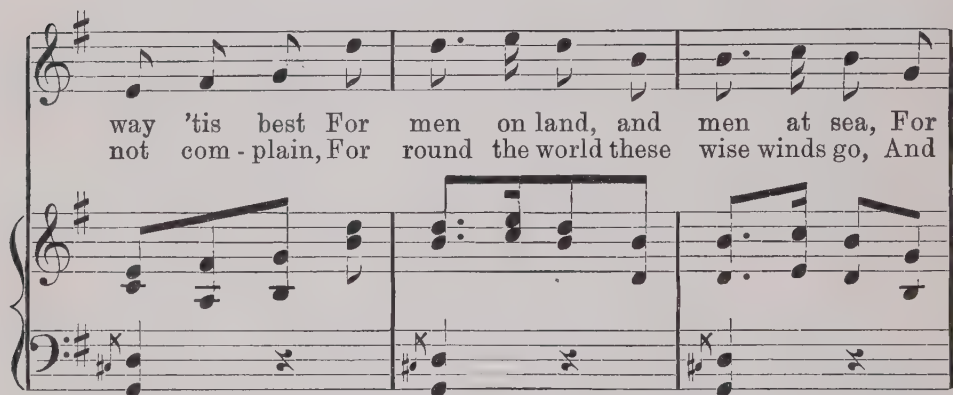
Eleanor Smith.

Andante.

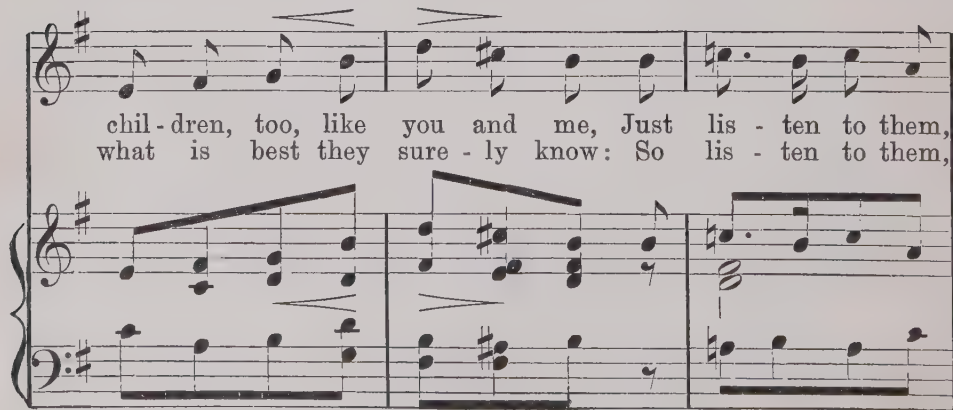
1. The winds they blow from east or west, From north or south, which
 2. They bring the snow, they come with rain; But let them blow, we'll

Andante.

way 'tis best For men on land, and men at sea, For
 not com - plain, For round the world these wise winds go, And



chil - dren, too, like you and me, Just lis - ten to them,
 what is best they sure - ly know: So lis - ten to them,



lis - ten, do, Oo,..... Oo,.....

This musical score is for a piece titled "Wind Song." It is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "lis - ten, do," followed by a long note and then "Oo,..... Oo,.....". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. There are dynamic markings like *mf* and *f* throughout the piece.

The Wind.

I.

Oo,..... Oo,.....

II.

Oo,..... Oo,..... Oo,.....

This section contains two parts of a piece titled "The Wind." Both parts are in 2/4 time with a key signature of one sharp (F#). Part I features a melody with eighth and sixteenth notes, ending with a double bar line. Part II continues the melody, also ending with a double bar line. Both parts have a simple accompaniment of eighth notes.

A Study.

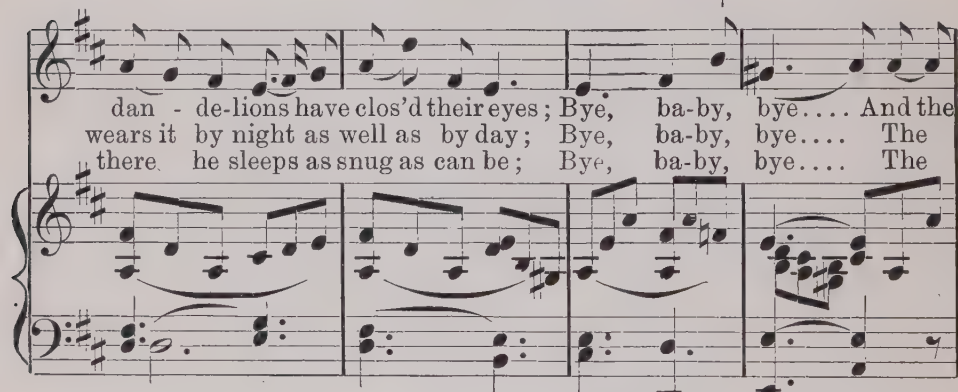
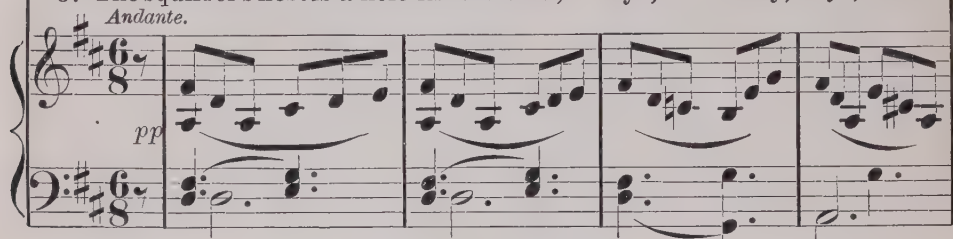
This section contains two systems of musical notation for a piece titled "A Study." Both systems are in 2/4 time with a key signature of one sharp (F#). The first system shows a melody in the right hand and a simple accompaniment in the left hand. The second system continues the melody and accompaniment, ending with a double bar line.

A Summer Lullaby.

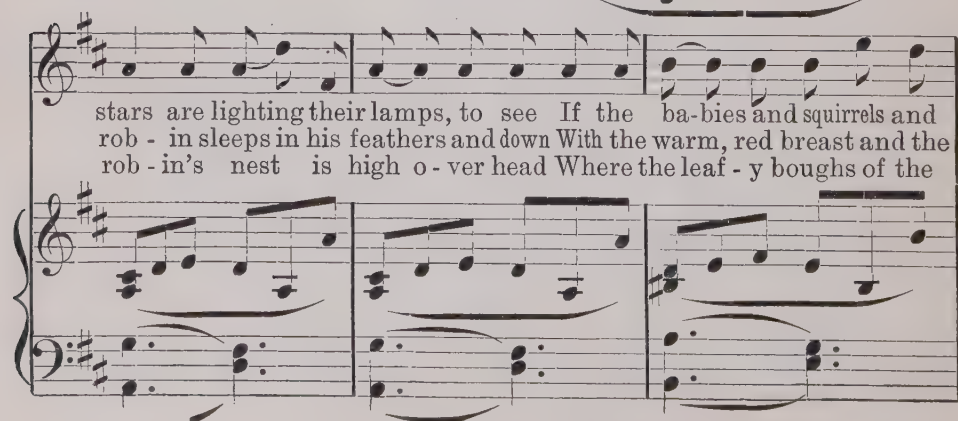
W. W. Gilchrist.

Andante. p

1. The sun has gone from the shining skies ; Bye, ba-by, bye, The
2. The squirr'l is dressed in a coat of gray ; Bye, ba-by, bye, He
3. The squirrel's nest is a hole in the tree ; Bye, ba-by, bye, And

Andante.

dan - de-lions have clos'd their eyes ; Bye, ba-by, bye.... And the
wears it by night as well as by day ; Bye, ba-by, bye.... The
there he sleeps as snug as can be ; Bye, ba-by, bye.... The



stars are lighting their lamps, to see If the ba-bies and squirrels and
rob - in sleeps in his feathers and down With the warm, red breast and the
rob-in's nest is high o-ver head Where the leaf - y boughs of the

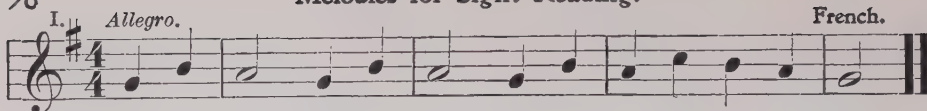
birds, all three, Are sound asleep, as they ought to be. By, ba-by, bye.
wings of brown, But the ba-by wears a lit-tle, white gown. By, ba-by, bye.
ma-plespread, But the baby's nest is a lit-tle, white bed. By, ba-by, bye.

Studies.

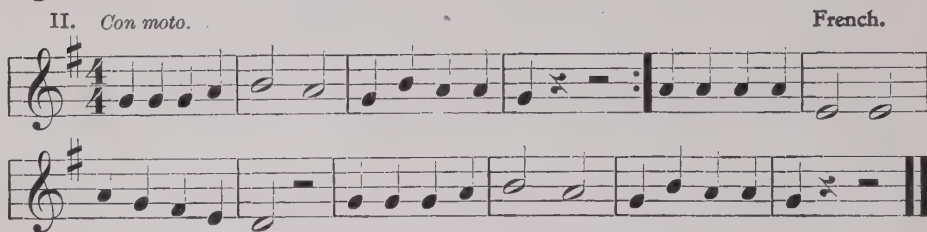
I.

II.

French.



French.



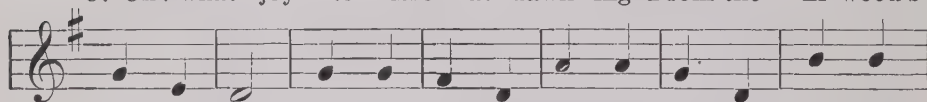
After the German by F. M.
Vivace.

Gypsy Song.

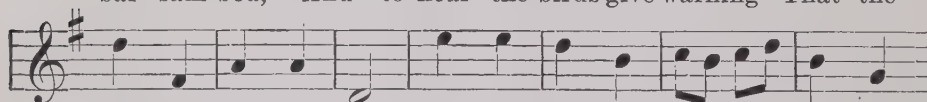
Graben-Hoffmann.



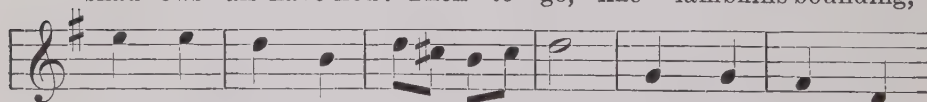
1. Gyp - sy life's the on - ly pleas-ure, Gyp - sy land's the
2. For he lives with fields and flow - ers, Sun-fleck'd woods and
3. Oh! what joy to rise at dawn-ing From the fir-wood's



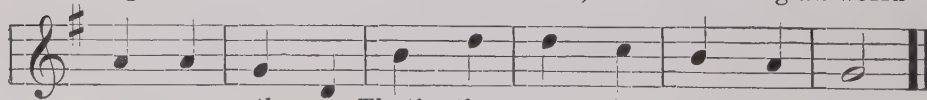
on - ly land! Health and joy be-yond all meas-ure Wan - der
shad - y streams, On whose banks, thro' easeful hours, He can
bal - sam bed, And to hear the birds give warning That the



with the gyp-sy's band. Na - ture to him is a moth - er,
lie and watch the gleams Of the sun-light till it mel - lows
shad - ows all have fled! Then to go, like lambkins bounding,

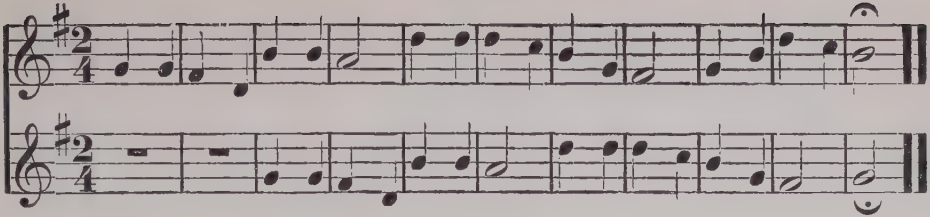


And she fills his ev - 'ry need. Hap - pier far than
In - to twi - light on the hills, Till he sleeps in
Through the mead-ows drench'd with dew, While the glad world

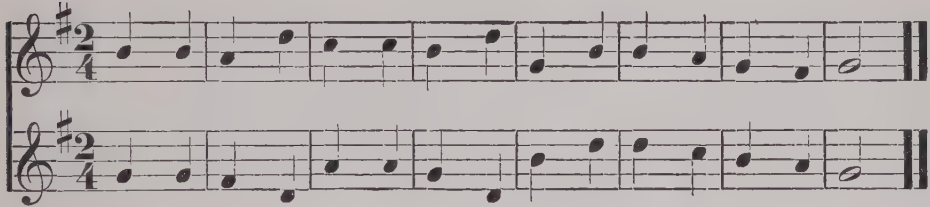


an - y oth - er, That's the on - ly life to lead.
ev'ning's shad - ows To the noise of slumb'rous rills.
is re - sound-ing! That's the life for me and you!

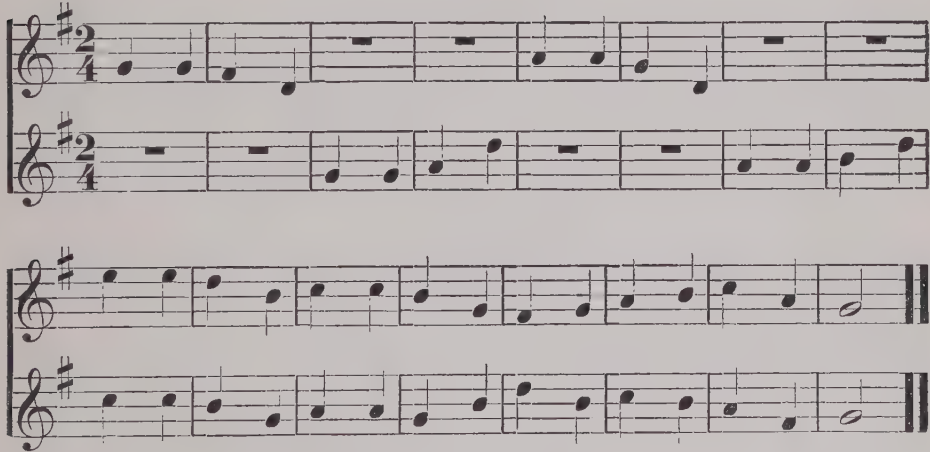
I.



II.

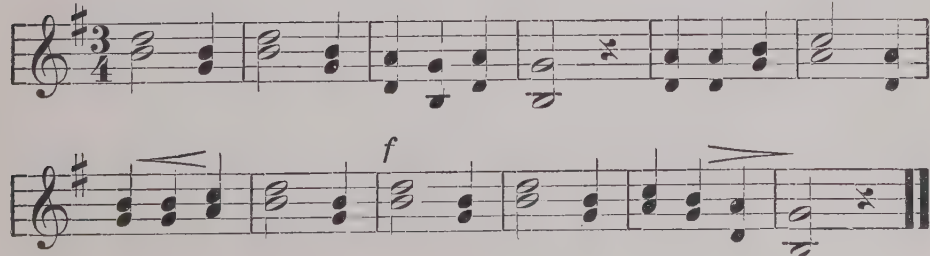


III.

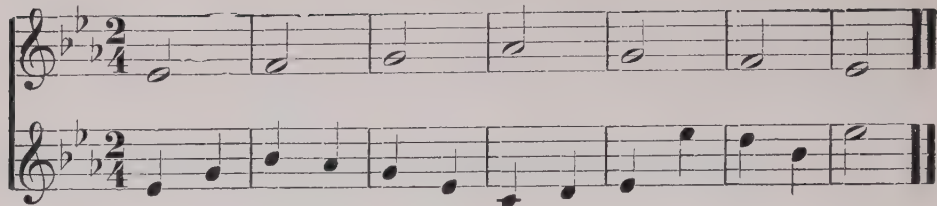


IV.

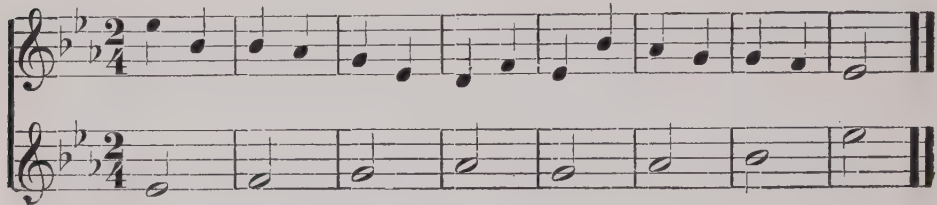
Folksong.



I.

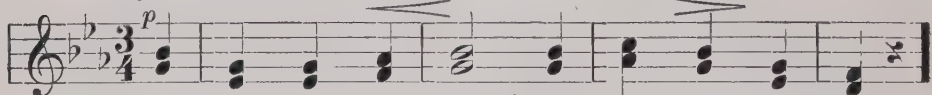


II.

Helen Goodrich.
Allegro.

The Butterfly.

Wilhelm.



1. O but - ter - fly, say, why fly you from me,
2. You go like a flash of light that has wings,



Now down in the mead - ow, then up in a tree?
Your flut - tering a beau - ty to all the air brings,

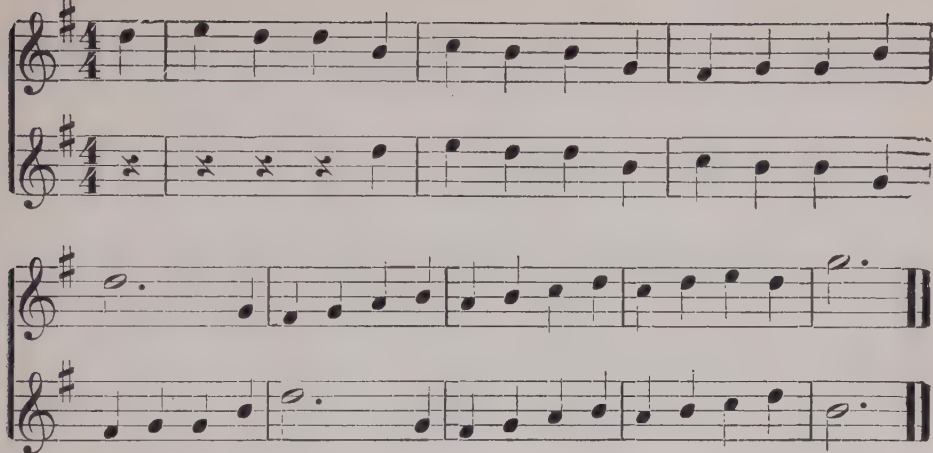
cresc.

You float and you dart, and you flut - ter in fear
And were I a flow - er, I'd ask you to rest



As if I would hurt you, my but - ter - fly dear.
Your tired lit - tle wings on my shel - ter - ing breast.

I.



II.



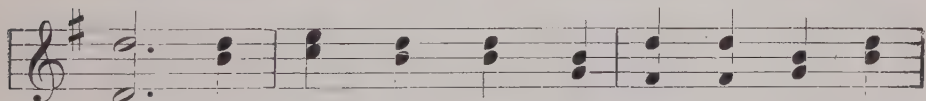
Slumber Song.

Helen Goodrich.

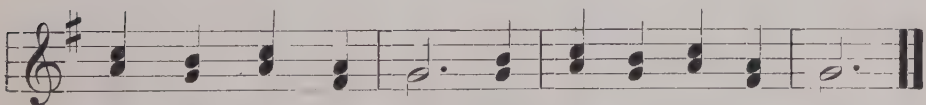
Old German.

Andante.

1. Now sleep, my lit - tle ba - by, dear, And close your wea - ry
 2. He sends a guar - dian an - gel, dear, To watch you day and
 3. Then sleep, my lit - tle ba - by, dear, And close your eyes of



eyes, For God will not for - get His child While
 night, And hov - er round your lit - tle bed Till
 blue, For all a - round you are the signs Of



she in slum - ber lies, While she in slum - ber lies.
 comes the morn - ing light, Till comes the morn - ing light.
 God's dear love for you, Of God's dear love for you.

Allegretto.

1. La - dy - bird, la - dy-bird! fly a - way home; The
 2. La - dy - bird, la - dy-bird! fly a - way home; The
 3. La - dy - bird, la - dy-bird! fly a - way home To your

p

Allegretto.

simile

field-mouse has gone to her nest, The dai-sies have shut up their
 glow-worm is light-ing her lamp, The dew's falling fast, and your
 house in the old wil-low tree, Where your children so dear have in -

sleep - y, red eyes, And the bees and the birds are at rest.
 fine, spec-kl'd wings Will flag with the close-clinging damp. } So,
 vit - ed the ant And a few co - zy neighbors to tea. }

Music for the song "Ladybird". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The voice part consists of a single line of music with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Ladybird, ladybird, fly a-way, fly a-way, ladybird, fly a-way home.

Studies.

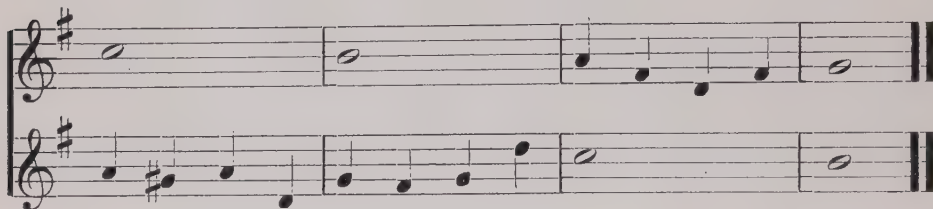
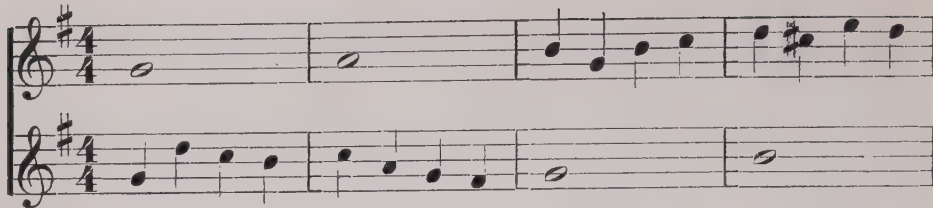
I.

Study I. This study is written for two staves in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a final cadence.

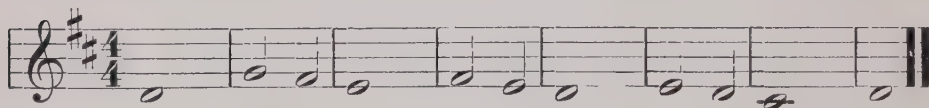
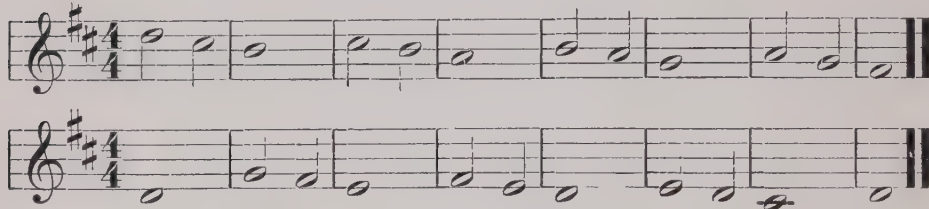
II.

Study II. This study is written for two staves in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a final cadence.

I.



II.

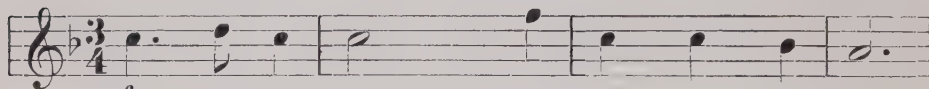


Three Part Round.

Benjamin Franklin.

English.

1.

*mf*

Ear - ly to bed and ear - ly to rise,

2.



makes a man health - y and wealth - y and wise,

3.



Wise, health - y and wealth - - y.

Evening Song.

105

Austrian Folksong.

Moderato. cresc.

dim.



- p*
1. Snug in his lit - tle nest Bir - die is sleep - ing;
2. Now the last streak of light, O'er the hills dy - ing,

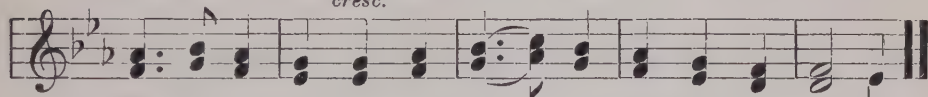
cresc.

dim.



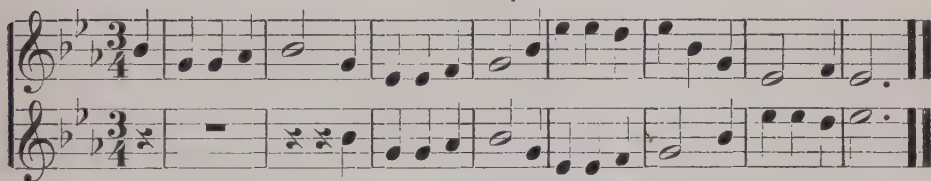
Shad - ows a - cross the west Slow - ly are creep - ing; Cat - tle that
Fades, and the dusk of night Round us is ly - ing; Heaven so

cresc.



go to rest Herd boys are call - ing; Ev - ning is fall - ing.
sil - ver bright, O'er us is dream - ing; Soft star - light gleaming.

A Study.

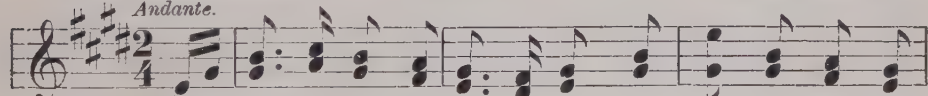


Tr. by Frederick Manley.

The Moon.

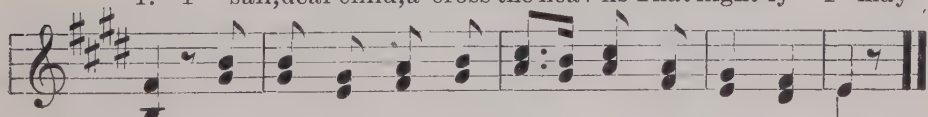
German Folksong.

Andante.



p

1. Good ev'ning, dear - est la - dy Moon, Where sail you thro' the
2. "I go to play a - bout the beds Where babes in slum - ber
3. "I go to cheer all wan - der - ers A - long their darksome
4. "I sail, dear child, a - cross the heav'ns That night - ly I may



sky? "I go to light the wood - lands That darkling lie."
rest, And throw my beams of sil - ver Round birdlings' nests."
way, I go to light the pla - ces Where fair - ies play."
show The love of my Cre - a - tor For all be - low."

Moderato.

mf

1. The King, old Bar-ba-ros-sa Sits in his cas-tle deep; Be-
 2. He hides himself from mor-tals, For cen-tu-ries to rest; His
 3. He took be-low the glo-ry Of his be-lov-ed land, And
 4. His throne is made of ivo-ry; He sits and slum-bers there; The

Moderato.

mf

neath the earth he's wait-ing, Sunk in a mag-ic sleep.
 ho-a-ry head is droop-ing Up-on his wea-ry breast.
 once a-gain he'll bring it In his tri-um-phant hand.
 ta-ble where he lays his head, Is mar-ble fine and rare.

5. His beard it is not flaxen,
 Like fire-brand red it glows,
 And through the marble table
 Down to the floor it grows.

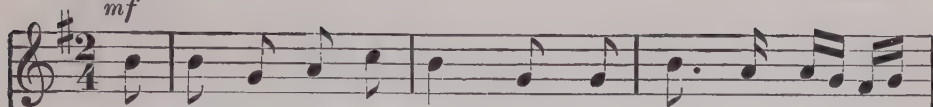
6. The while he dreams so deeply
 Rolls slowly age on age,
 But once in many, many years
 He beckons to a page.

7. He speaks from out his slumber,
 "Go forth and mark you well
 If round the castle tower
 The ravens circle still.

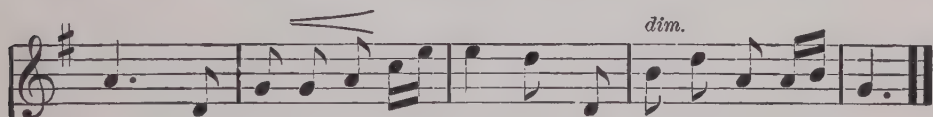
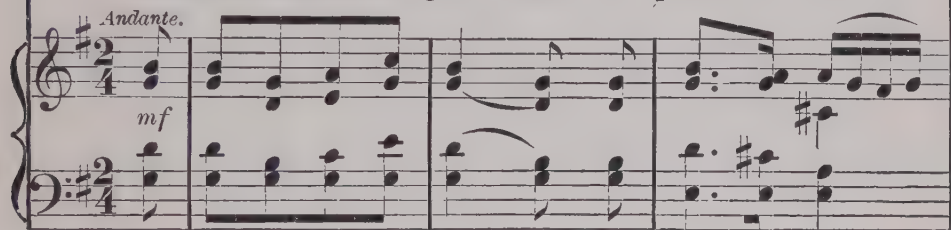
8. And if above the castle
 The gloomy flock appears,
 Still on and on I slumber
 Another hundred years."

Andante.
mf

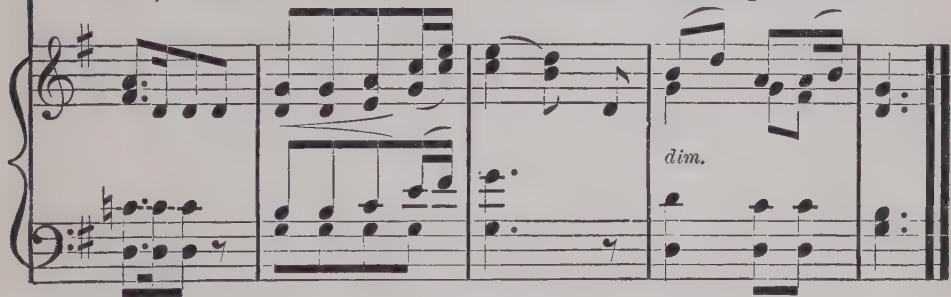
R. Oehme.



1. The sweet May-tide is com - ing! The sweet May-tide is..
 2. A staff in hand I've tak - en; My lit - tle bun - dle's
 3. With such keen trills of glad - ness The peace - ful air is..



here! In gardens and in meadows wee flow-er-ets ap - pear.
 tied; And so, where'er the way leads, I'll trav-el far and wide.
 riv'n, The birds that fro-lic o'er me, seem mounting in-to heav'n.



Studies.

I.



II.



Words adapted from the French
of "Fortuné Henry."

Allyre Bureau.

Allegretto. (REFRAIN.)

mf

1. Wa-ter clear, wa-ter bright, Is a friend that's worth the hav-ing;

Allegretto.

mf

FINE.

Wa-ter clear, wa-ter bright, Serves us all from morn till night.

FINE.

mf

1. Bubbling streams that foam and chat-ter, Turn a thousand mill-wheels round,
2. Gracious showers, light-ly fall-ing, Make the old earth young a-gain;
3. On its breast the roll-ing riv-er Bears whiteships with sails unfurl'd,

mf

Feed the for - est, tend the flow - ers, Car - pet spread o'er bar - ren ground.
 Bless - ed dews, her fe - ver cool - ing, Soothe the summer's burning pain.
 And the o - cean, boundless, mighty, Sails the ships of all the world.

A Round.

1.
 2.
 3.

Studies.

I.
 II.

Swinging in the Orchard.

Words by Clifton Bingham.

Music by Frederic H. Cowen.

*Vivace.**mf*

1. Les-sons are done, Play-time's be-gun, Cool is the or-ward,
 2. Swing to and fro, Soft-ly and slow, Back-wards and for-wards,



Out of the sun. 'Neath the old tree, Swing-ing go we,
 Sing-ing we go. Birds on the tree, Peep down to see,



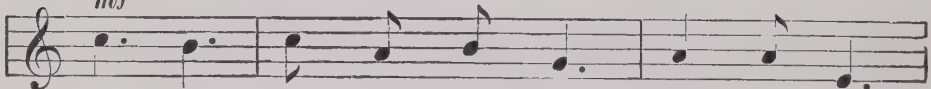
While the glade rings with laugh-ter and glee,
 They're not more hap-py Than you and me,

Slower and gracefully.

While the glade rings with laugh-ter and glee. } Swing, swing,
 They're not more hap-py Than you and me. }



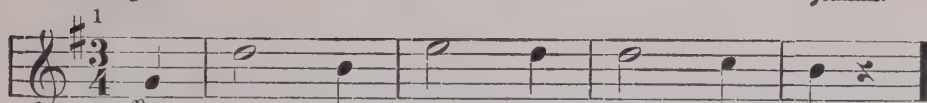
Un-der the trees, Now high, now low In the sweet breeze;

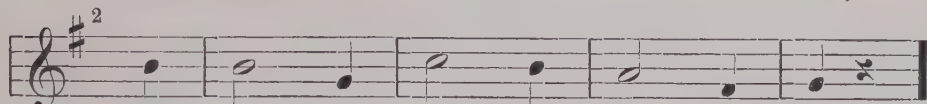
mf

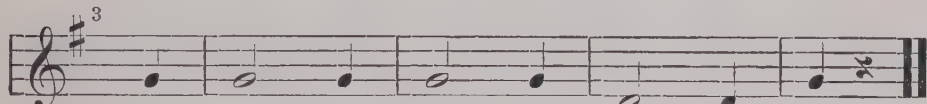
Swing, swing, While the birds sing, To and fro,

*Dim.**Rall.*

La - zi - ly swing, To and fro, *p* La - zi - ly swing!

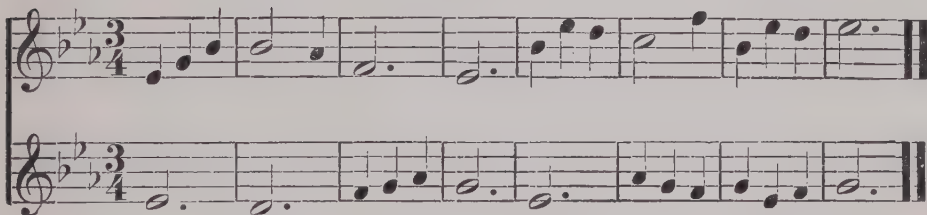
1

p Be you to oth - ers kind and true,

2

And al - ways un - to oth - ers do

3

As you'd have oth - ers do to you.

Studies.

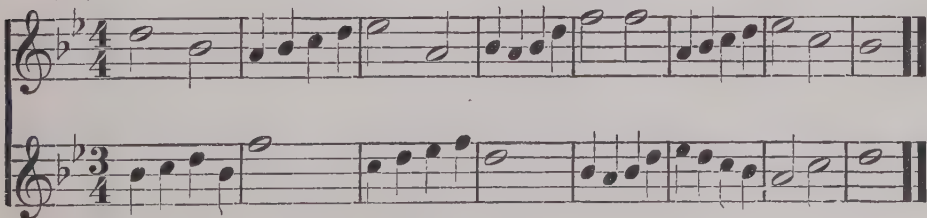
I.



II.



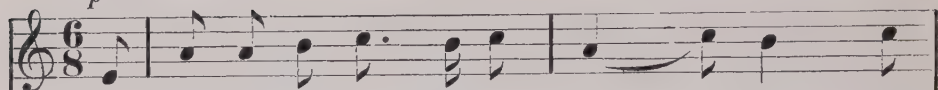
III.



The Naughty Brooklet.

Allegretto.

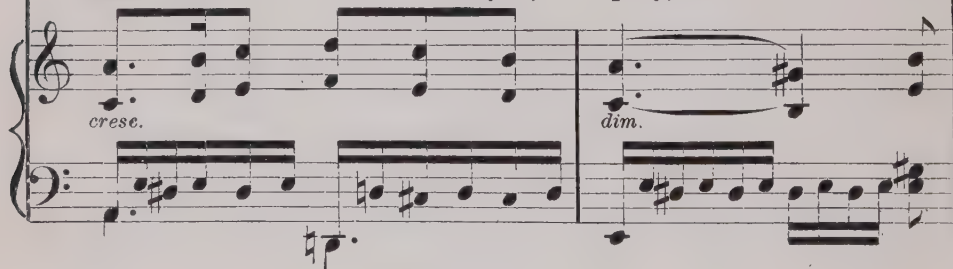
Arranged by Reinecke.

p

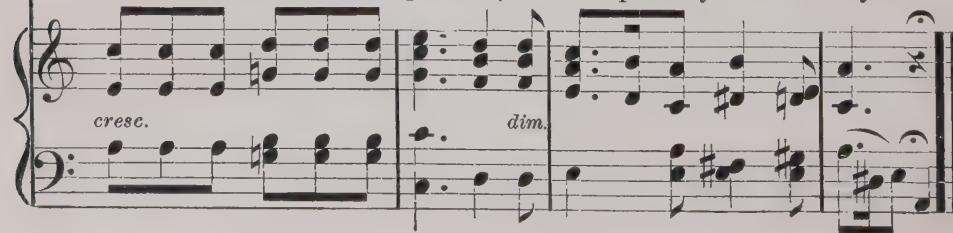
1. O brook with your wa - ters of sil - ver, That
 2. O brook with your wa - ters of sil - ver, Now,

Allegretto.*cresc.**dim.*

sing as they rip - ple a long,..... So
 what have I done to you, pray,..... To

*cresc.**dim.**cresc.**dim.*

mild and so gen - tle your murmur, As if you had ne'er done wrong.
 roll o'er the mead - ow and gar - den, And sweep all my flow'rs a - way ?

*cresc.**dim.*

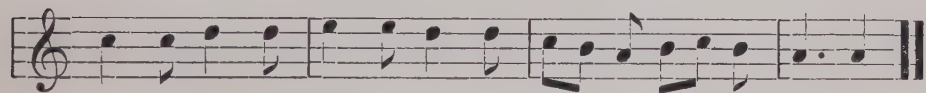
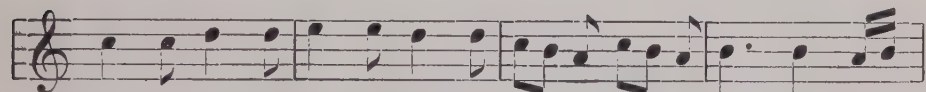
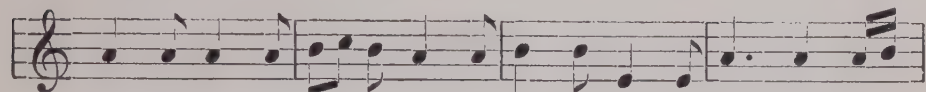
A Song.

113

Beethoven.

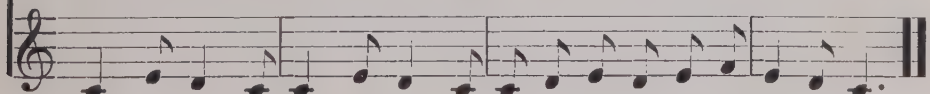
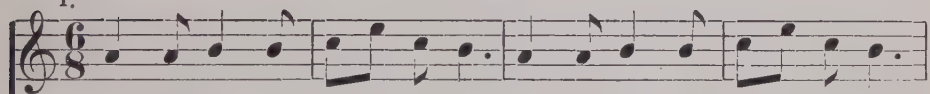


La la la

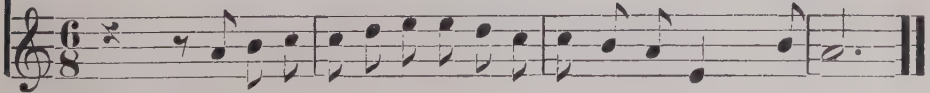
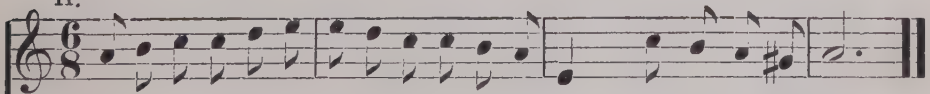


Studies.

1.



II.



Winter Song.

Emily Huntington Miller.

G. W. Chadwick.

*Vivace.**mf*

1. Hur - rah for the jol - ly old
 2. Hur - rah for the jol - ly old

*Vivace.**p*

Win - ter! The king of the sea-sons is he;....Though his
 Win - ter! He shouts at the door... by night:.. "Come

breath is cold and i - cy, His heart is full of
 out where the ice is gleam - ing Like steel in the cold moon-

glee..... He piles up the beau-ti-ful snow-flakes On the
light." ... Like swal-lows o-ver the wa-ter The

sf

ap-ple trees bare and brown,... And laughs when the north-wind
ska-ters mer-ri-ly go:..... There's health in the bluster-ing

a tempo

shakes them, Like a show-er of blos-soms, down....
breez-es, And joy in the beau-ti-ful snow....

A Study.

Eugene Field.

Eleanor Smith.

By permission of Charles Scribner's Sons.

Alla marcía.

1. I'm a beau - ti - ful red, red drum, And I
 2. The In - - juns came last night, While the
 3. Course it's all in play, The

The first system of the musical score for 'The Drum'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The melody includes triplet markings over the words 'In - - juns' and 'all in play'. The piano accompaniment consists of chords and single notes in the right and left hands.

train with the sol-dier boys; As up the street we come,
 sol - diers were in bed, And they gobbled a Chi-nese kite, And
 skulk - ing In - jun crew That hus-tled that kite a - way Are

The second system of the musical score. The vocal melody continues with triplet markings. The piano accompaniment includes chords and single notes, with a triplet in the right hand. The lyrics are aligned with the notes.

Won-der-ful is our noise, There's Tom and Jim and Phii, And
 off to the woods they fled. The woods are the cher-ry trees,.....
 lit - tle white boys like you. But "hon-est" or "just in fun," It's

The third system of the musical score. The vocal melody continues with triplet markings. The piano accompaniment includes chords and single notes, with a triplet in the right hand. The lyrics are aligned with the notes. The system ends with a double bar line.

Dick and Nat and Fred,..... While Wid-ow Cut - ler's
Down in the or - chard lot..... And the sol - diers are
all the same to me; And when the bat - tle is

cresc.

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The music is in 2/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Bill And I march on a - - head, With a
march - ing To seize the boot - y the Injuns got With a
won, my boys, Then home a - gain march we With a

This system contains the next two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The melody in the vocal line is more active, with some eighth and sixteenth notes. The piano accompaniment provides a rhythmic foundation with eighth notes and chords.

rat-tat-tat, tat - tat-tat, And a tum-ti - ti, um - ti - tum, Oh! there's
rat-tat-tat, tat - tat-tat, And a tum-ti - ti, um - ti - tum, When
rat-tat-tat, tat - tat-tat, And a tum-ti - ti, um - ti - tum, And there's

f

This system contains the final two staves of music on this page. The vocal line continues with the 'rat-tat-tat' and 'tum-ti-ti' patterns. The piano accompaniment features a more complex rhythmic pattern, including triplets (indicated by a '3' over the notes) and a forte dynamic marking (*f*) in the left hand. The system concludes with a final chord in the piano part.

bush-els of fun in that For boys with a lit-tle red drum.
sol - diers marching come In-juns had bet - ter scat.
glo - ry e-nough in that For boys with a lit-tle red drum.

mf

Studies in Triplets.

I.

II.

A Study.

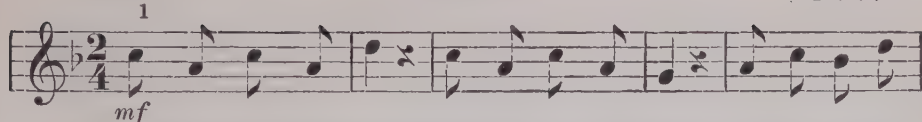
Hark! the Bell's Ding Dong.

119

Andante.

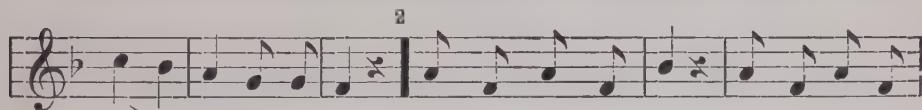
ROUND.

Silcher.



mf

Hark! the bell's ding dong Calls us to our song, Calls us to our



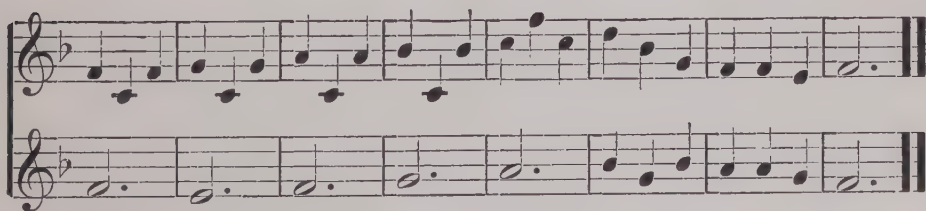
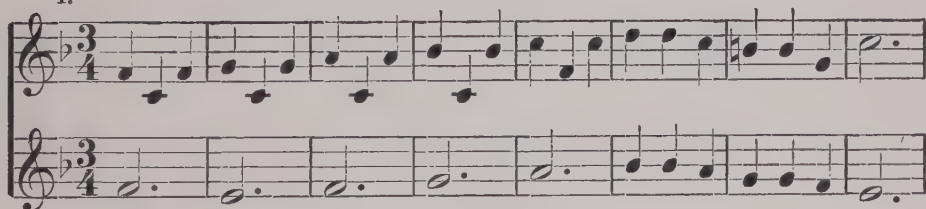
song,.... to our song. Hark! the bell's ding,dong Calls us to our



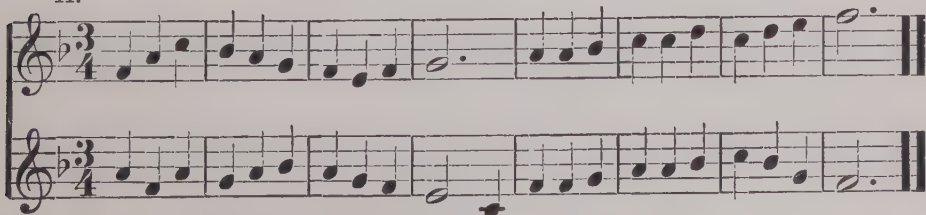
song, Calls us to our song,..... to our song.

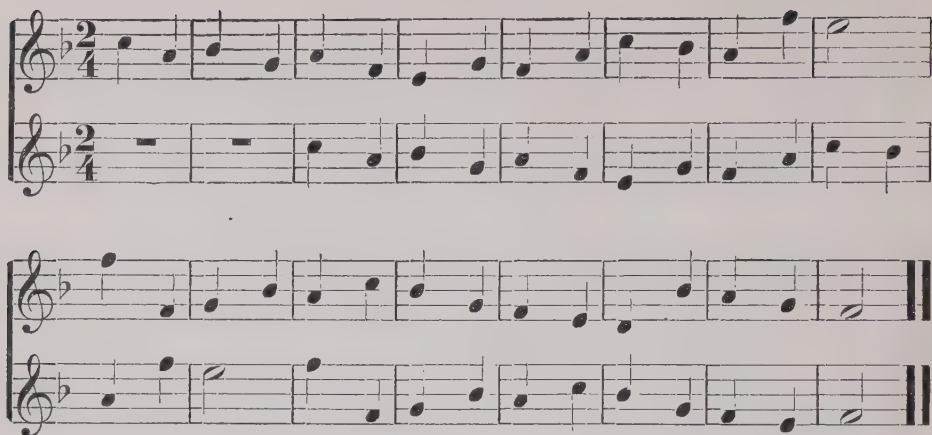
Studies.

I.

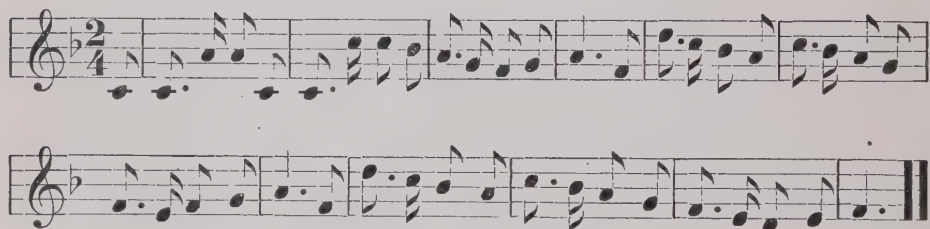


II.





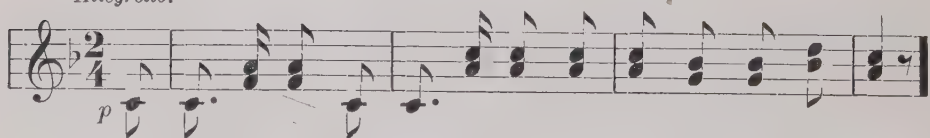
A Suggestive Study.



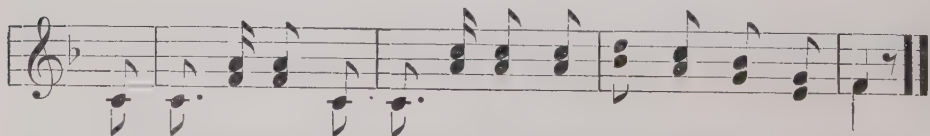
Helen Goodrich.
Allegretto.

The Sparrow.

Kern.



1. O spar-row, lit - tle spar-row gray Up - on the bar - ren bough,
2. The storm has swept o'er vale and hill, The winds a-round us beat,
3. But God is think-ing of you, dear, Come, quickly come to me,



Why do you peep so mournful-ly? Perhaps you're hun-gry now.
And hid - den un - der drifts of snow Is ev - 'ry-thing to eat.
He's sent me plen - ty for us both; Come here, and you shall see.

Good-Night to the Flowers.

121

Rebecca B. Foresman.

Baumfelder.

p Lento.

mf

1. 'Tis time to sleep, dear flowers, Your beds are neat - ly made; The
 2. O hear me, dear Nar-cis-sus, Sweet Rose and Vio - let blue; A -

Lento.

pp

stars will be your can-dles, You need not be a - fraid.
 way to flow - er dream-land! Good-night to each of you!

pp

A Song.

The Equally and Unequally Divided Beat contrasted.

J. A. P. Schultz.

dolce.

Lydia Avery Coonley.

K. Hallig.

*Vivace.**mf*

1. Last night, while we were
2. A snow-ball huge we
3. Red make his mouth, bring

*Vivace.**mf*

fast a-sleep, Hur - rah, hur - rah! The snow fell fast, the
 roll a-long, Hur - rah, hur - rah! Of this we'll make his
 coals for eyes; Hur - rah, hur - rah! He sure - ly ought to

snow piled deep. Hur - rah, hur - rah! Put on your mit-tens,
 bod - y strong. Hur - rah, hur - rah! Then come his arms, his
 have a prize, Hur - rah, hur - rah! He's straight, he's tall, and

all who can, And let us make a great snow-man, And
head, his hands; How fine he looks! how firm he stands! How
jol - ly fat; We'll crown him with a great white hat! We'll

The first system of the musical score for 'The Snow Man'. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line has three measures of music. The piano accompaniment also has three measures, with the bass line featuring a simple harmonic accompaniment.

let us make a great snow-man. Hur - rah, hur - rah!
fine he looks! how firm he stands! Hur - rah, hur - rah!
crown him with a great white hat! Hur - rah, hur - rah!

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has three measures, ending with a repeat sign. The piano accompaniment also has three measures, with the bass line continuing the harmonic accompaniment.

The third system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has four measures of music, ending with a repeat sign. The piano accompaniment also has four measures, with the bass line continuing the harmonic accompaniment.

The Squirrels' Thanksgiving.

Frank H. Swett.

From St. Nicholas.

Eleanor Smith.

By per. of the Century Co. and the Author.

*Allegro. p cresc.**dim.**p**cresc.**dim.*

Up in the top of a walnut tree Squirrels are having a ju-bi-lee, And,

*Allegro.**p cresc.**dim.**p cresc.**dim.*

bright and gay, They frisk and play, And hold their harvest hol-i-day, And

show their thanks In squirrel pranks For gather'd nuts they've stored away.

*cresc.**cresc.*

I.

Exercise I, measures 1-4. The music is in G major (one sharp) and 6/8 time. The first staff contains a continuous eighth-note melody. The second staff provides a harmonic accompaniment with eighth notes and rests.

II.

Exercise II, measures 1-4. The music is in G major (one sharp) and 6/8 time. Measures 1-2 end with a double bar line. The first staff features a melody with dotted rhythms and eighth notes. The second staff has a similar accompaniment pattern.

Exercise II, measures 5-8. The melody in the first staff continues with eighth-note patterns and rests. The second staff continues the accompaniment with eighth notes and rests.

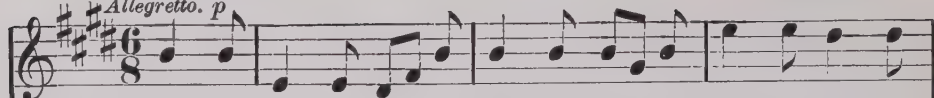
III.

Exercise III, measures 1-4. The music is in G major (one sharp) and 6/8 time. The first staff contains a melody with eighth notes and dotted rhythms. The second staff provides a harmonic accompaniment with eighth notes and rests.

Exercise III, measures 5-8. The melody in the first staff continues with eighth-note patterns and rests. The second staff continues the accompaniment with eighth notes and rests.

The Good Fairies.

Rheinberger.

Allegretto. p

1. When the chil-dren all are dreaming, And the grown-ups are in -
2. No use stay - ing up to see them, Tho' the night be fair and
3. But at dawn - ing you'll find trac - es Of their mag - ic ev - 'ry

Allegretto.

door, 'Cross the fields there come a - stream - ing Fair - y
 bright; They're so small you could not see them, If you
 where, Fields all gay with dain - ty lac - es, Ferns which



workmen by the score, Fair - y work - men, fair - y
 had the strongest sight, They're so small, you could not
 show like jewelled hair, Fields all gay with dain - ty



work-men, More than we could count I'm sure.
 see them By the noon-day's pierce-ing light.
 lac-es, Flow'rs that pearls of dew-drops wear.

The Trees are Dressed in Green.

A Study.

French Melody.

The trees to-day are dress'd in green—Tomorrow, I'm a-fraid,

You'll find them all a-wear-ing brown, For that's their autumn shade.

Old English.

Eleanor Smith.

Allegretto.

mf

1. Sing we all mer - ri - ly, Christmas is here, The day that we
 3. Sing we all mer - ri - ly, Draw round the fire, Sis - ter and

Allegretto.

FINE.

love best Of days in the year. 2. Bring forth the hol - ly, The
 broth - er, Grandson and sire.

FINE.

D. C.

box, and the bay; Deck out our cottage For glad Christmas Day.

D. C.

Holy Night, Silent Night!

129

Folksong.

Andante. dolce

p

1. Ho - ly night, si - lent night! All things sleep, An - gels bright
 2. Ho - ly night, si - lent night! Shep - herds saw won - drous light,

Andante.

p dolce

Rev'-rent watch with Ma - ry mild O'er the cra - dle of her child:
 Waked by an - gels' glo - rious strain: "Peace on earth! Good will to men!"

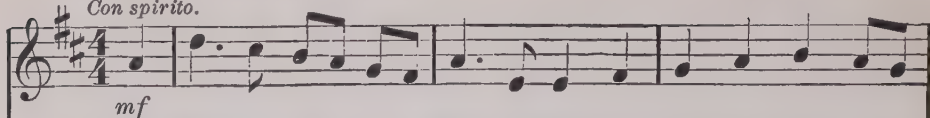
Sleep in hea - ven - ly rest, *pp* Sleep in hea - ven - ly rest.
 Christ is born in - deed, Christ is born in - deed!

pp

Lydia Avery Coonley.

Eleanor Smith.

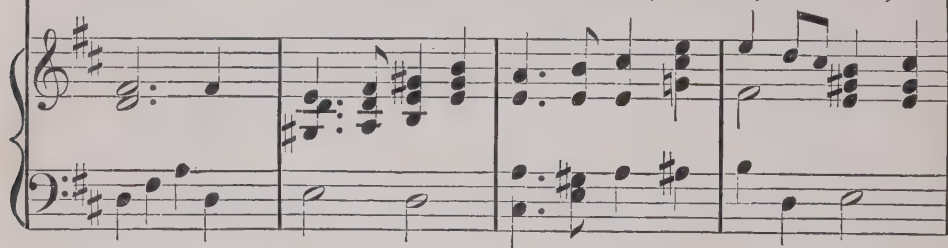
By permission of the Thomas Charles Company.

Con spirito.

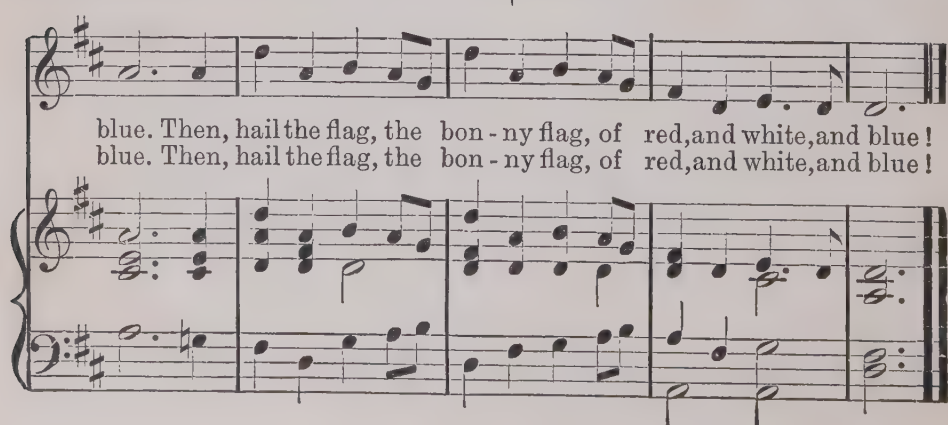
1. Some flags are red, or white, or green; And some are yellow,
 2. We love our native country's flag, To it our hearts are

Con spirito.

too; But the dear, dear flag that we love best, Is red, and white, and
 true; Above us wave, in splendid folds, The red, and white, and



blue. Then, hail the flag, the bon - ny flag, of red, and white, and blue!
 blue. Then, hail the flag, the bon - ny flag, of red, and white, and blue!



My Country, 'Tis of Thee!

131

Smith.

Carey.

mf Moderato.

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Moderato.

f

Of thee I sing. Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet freedom's song; Let mor - tal tongues a - wake, Let all that
 To Thee we sing. Long may our land be bright With freedom's

pilgrim's pride; From ev - 'ry mountain side Let free - dom ring.
 tem - pl'd hills; My heart with rap - ture thrills Like that a - bove.
 breathe partake, Let rocks their si - lence break, The sound pro - long.
 ho - ly light, Pro - tect us by Thy might, Great God, our King.

Vivace.

mf

1. O Co - lum - bia! the gem of the o - cean, The
 2. When war winged its wide des - o - la - tion, And
 3. The star-span - led ban - ner bring hith - er, O'er Co-

mf

home of the brave and the free, The shrine of each pa-triot's de-
 threat-ened the land to de-form, The ark then of free-dom's foun-
 lum - bia's true sons let it wave; May the wreaths they have won nev-er

vo - tion, A world of - fers hom - age to thee; Thy
 da - tion, Co - lum - bia rode safe thro' the storm, With her
 with-er, Nor its stars cease to shine on the brave. May the

man-dates make he-ros as-sem-ble, When Lib-er-ty's form stands in
 gar-lands of vic-t'ry a-round her, When so proud-ly she bore her brave
 ser-vice u - ni - ted ne'er sev-er, But hold to their col-ors so

view; Thy ban-ners make tyr - an - ny trem-ble, When
 crew; With her flag proud-ly float-ing be - fore her, The
 true! The Ar - my and Na - vy for - ev - er, Three

borne by the red, white, and blue, When borne by the red, white, and blue,
 boast of the red, white, and blue, The boast of the red, white, and blue,
 cheers for the red, white, and blue! Three cheers for the red, white, and blue,

When borne by the red, white, and blue, Thy banners make tyr - an - ny
 The boast of the red, white, and blue, With her flag proudly floating be-
 Three cheers for the red, white, and blue! The Ar - my and Na - vy for -

trem-ble, When borne by the red, white, and blue.
 fore her, The boast of the red, white, and blue.
 ev - er, Three cheers for the red, white, and blue.

The Star-Spangled Banner.

Francis Scott Key.

Maestoso.

Samuel Arnold.

f

1. Oh! say, can you see, by the dawn's ear-ly light, What so
 2. On the shore, dim-ly seen thro' the mist of the deep, Where the
 3. And where is that band who so vaunt-ing - ly swore That the
 4. Oh! thus be it e'er when free - men shall stand Be -

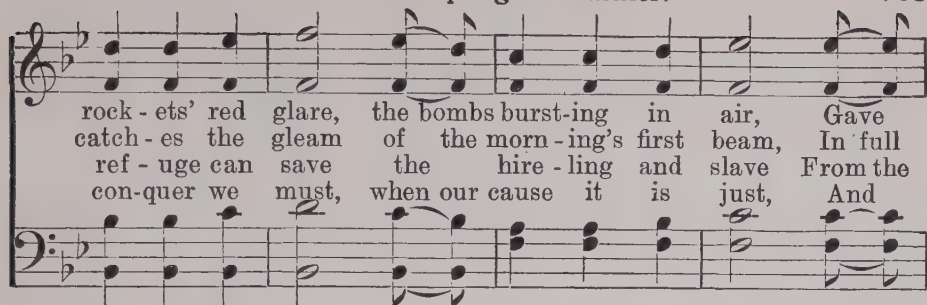
proud - ly we hailed at the twi-light's last gleaming? Whose broad
 foe's haugh-ty host in dread si - lence re - pos - es, What is
 hav - oe of war and the bat - tle's con - fu - sion, A
 tween their loved homes and the war's des - o - la - tion; Blest with

stripes and bright stars thro' the per - il - ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep As it
 home and a coun - try shall leave us no more? Their
 vic - t'ry and peace, may the heav'n - res - cued land Praise the

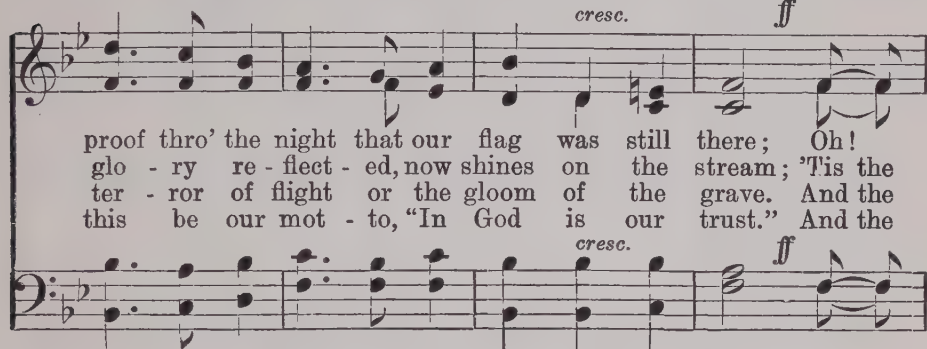
ram - parts we watched were so gal - lant - ly stream - ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has wash'd out their foul foot-steps' pol - lu - tion; No
 pow'r that hath made and pre-served us a na - tion; Then,

The Star-Spangled Banner.

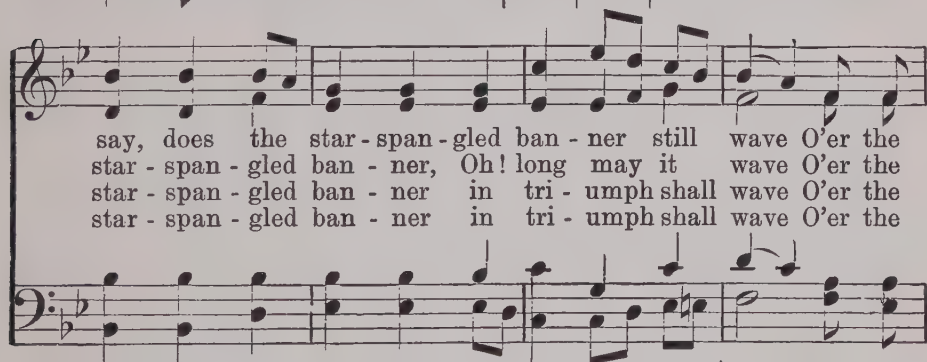
135



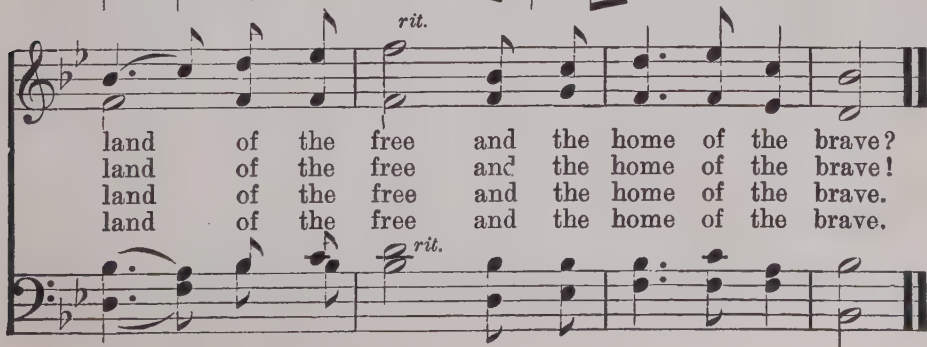
rock - ets' red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 ref - uge can save the hire - ling and slave, From the
 con - quer we must, when our cause it is just, And



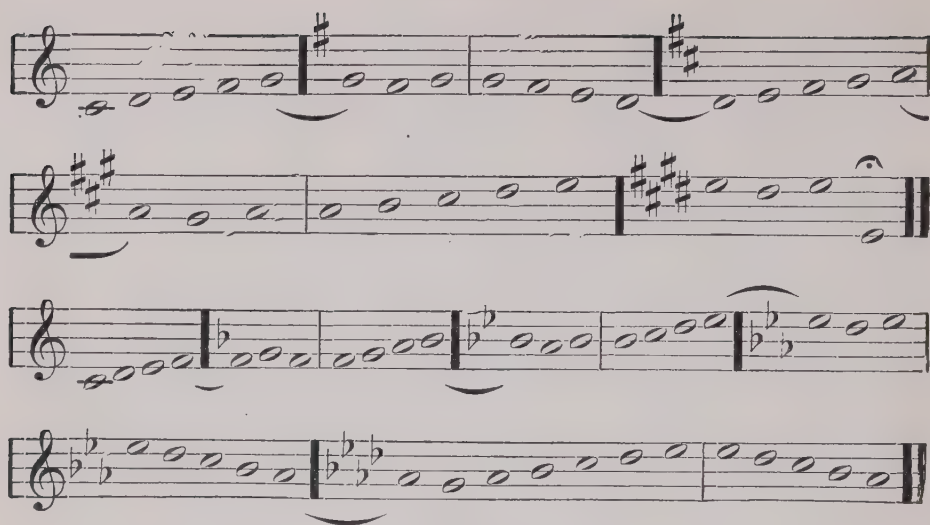
proof thro' the night that our flag was still there; Oh!
 glo - ry re - flect - ed, now shines on the stream; 'Tis the
 ter - ror of flight or the gloom of the grave. And the
 this be our mot - to, "In God is our trust." And the



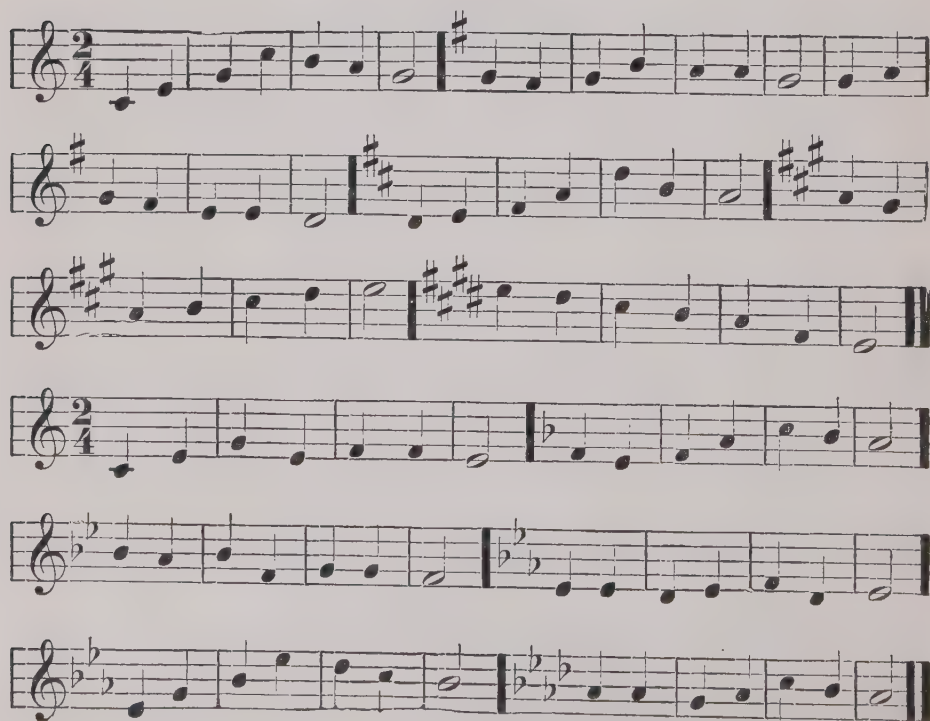
say, does the star - span - gled ban - ner still wave O'er the
 star - span - gled ban - ner, Oh! long may it wave O'er the
 star - span - gled ban - ner in tri - umph shall wave O'er the
 star - span - gled ban - ner in tri - umph shall wave O'er the



land of the free and the home of the brave?
 land of the free and the home of the brave!
 land of the free and the home of the brave.
 land of the free and the home of the brave.



Exercises.



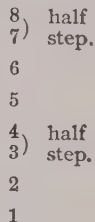
THE RUDIMENTS OF MUSIC.



The Scale.

All music is based on some form of the *scale*. Most people are familiar with the *major scale*, which is composed of eight tones progressing by intervals called steps and half steps. As the diagram shows, the half steps are between 3 and 4, and 7 and 8. There are also intermediate tones called *chromatics*. These are between the regular tones of the scale, except where the half steps occur. For instance: *Sharp 1* is a tone half way between 1 and 2. The word "sharp," means the next half step higher. The word "flat," used in the same way means the next half step lower. The scale names are one, two, three, four, five, six, seven and eight, usually represented by the figures 1, 2, 3, 4, 5, 6, 7, 8. The syllables do, re, mi, fa, sol, la, ti, do are also used as scale names.

Diagram 1.



The *chromatic* scale has thirteen tones and consists entirely of half steps.

Octaves.

When men and women sing the scale together, the women sing an octave higher than the men; they sing the same tune but an octave above. Octaves may be compared to the stories of a building. Stories look alike and octaves sound alike. Suppose you were on the first floor of a building, then the second floor would be "up-stairs"; but if you go up to the third floor, the second floor would be "down-stairs" to you. In like manner a certain tone is 8 if reckoned from the octave below; but it is 1 if reckoned from the octave above. See the diagram on page 8 showing octaves. Also find the octaves on the piano or organ. Tone 8 is the octave of 1.

Pitch.

The pitch of a tone is its highness or lowness. Every tone has a pitch name, as well as a scale name. The pitch names are *A, B, C, D, E, F, G*. The scale names give us no idea of absolute pitch for the scale may be sung high or low. The pitch name of any tone is used also for all its octaves. The diagrams of pitch names will show this clearly.

Diagram 2

(C-8)
(B-7)
A-6
G-5
(F-4)
(E-3)
D-2
C-1

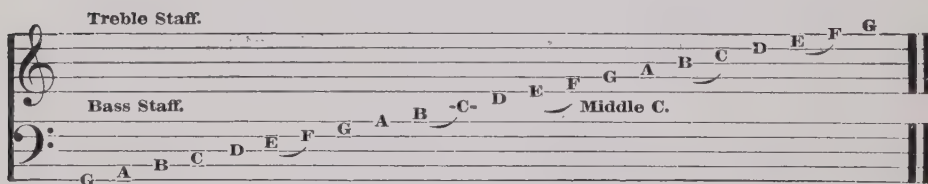
The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key note*, or tonic. When 1 of the scale is *G*, the *key* is *G*; when 1 is *E \flat* , the key is *E \flat* , and so on. If we sing the tones *C, D, E, F, G, A, B, C*, in the order named, we sing the major scale because the tones represented by these pitch names are arranged (with reference to steps and half steps) to correspond with the tones of the scale. See diagram 2.

Diagram 3.

(G-8)
(F \sharp -7)
F-6
E-5
D-4
(C-3)
(B-2)
A-1
G-1

Now if we should take *G*, for our keynote and sing *G, A, B, C, D, E, F, G*, we would not sing the major scale, because *F-G* being a whole step does not correspond with half step 7-8 in the scale. But if we substitute *F \sharp* for *F*, the correct order of intervals (steps and half steps) would then be preserved. See diagram 3. The key of *G*, therefore, has one sharp (*F sharp*). By studying the diagrams on the following pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

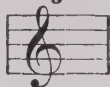
The Great Staff.



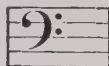
Letters connected thus: *E \flat F*, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle *C*.

Treble Sign or Clef.



Bass Sign or Clef.



Notes are characters used on the staff to indicate the length and pitch of tones. The form of a note determines its relative time value and its position on the staff indicates the pitch of the tone to be sung. The following notes are most commonly used:

Whole.



Half.



Quarter.



Eighth.



Sixteenth.



A *Hold* (\circ), when placed either over or under a note, adds to its value one measure, less the length of the note.



The *Bar* $\|$ is a vertical line dividing measures on the staff and indicating that the strong beat falls on the note immediately following.

The *Double Bar* $\|$ is two parallel vertical lines on the staff, indicating the end of a piece of music.

Repeat Marks are dots used thus: $\boxed{\text{music}} \cdot \cdot$ and indicate that the portion of music between them is to be repeated.

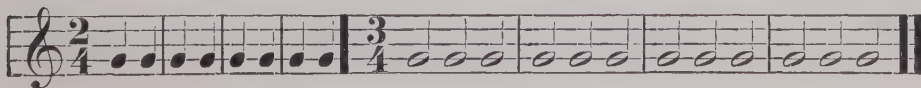
Time.

When we listen to the ticking of the clock, or feel the beating of the pulse, we observe that both mark time. When we listen to strains of stirring music we almost unconsciously keep time by marking its pulses or beats. Every strong beat is the beginning of a measure. A measure is a group of consecutive beats marked by one or more accents. The clock usually ticks two-beat (double) and the locomotive puffs four-beat (quadruple) measures. Rhythm is the regular recurrence of equal measures and may be expressed in motion as well as in sound.

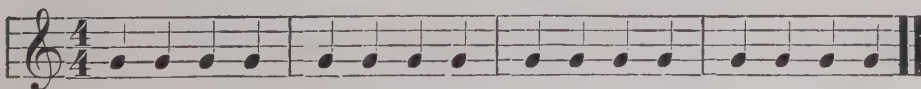
Measures Represented by Notes Upon the Staff.

Two Beats to the Measure.

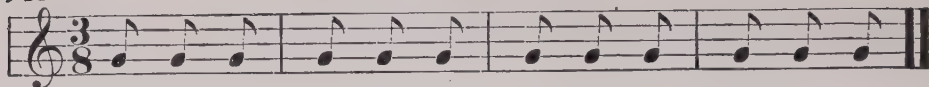
Three Beats to the Measure.



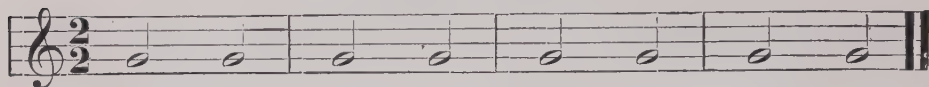
Four Beats to the Measure.



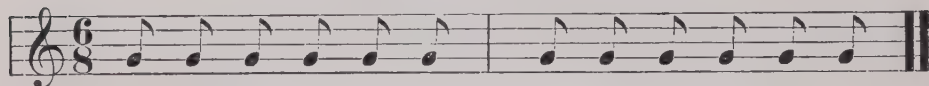
Three Beats to the Measure.



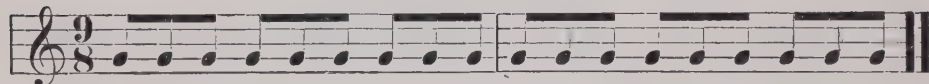
Two Beats to the Measure.



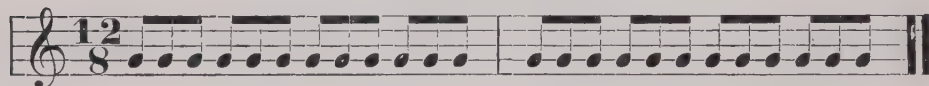
Six Beats to the Measure.

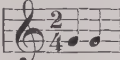
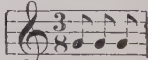
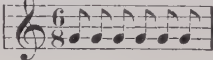


Nine Beats to the Measure.



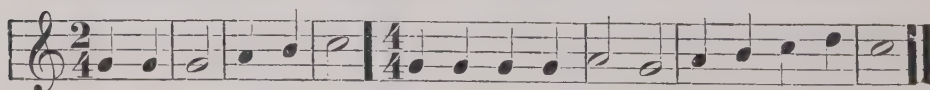
Twelve Beats to the Measure.



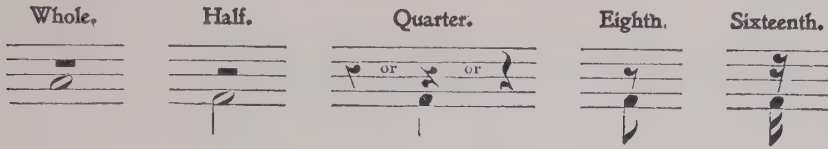
NOTE.—From the foregoing examples, it will be seen that either an eighth note (♪), quarter note (♩), half note (♭), or whole note (♩) may stand for a beat. Beats are named after the notes that represent them; thus we have: eighth-note beats, quarter-note beats, etc. The figures $\frac{2}{4}$ (two-four) $\frac{3}{8}$ (three-eighth) $\frac{4}{4}$ (four-four) etc., are time signatures. The upper figure tells the number of beats to the measure, and the lower figure tells the *kind* of beats, thus:  means double measure with quarter-note beats,  means triple measure with eighth-note beats,  means sextuple measure with eighth-note beats and so on.

Questions:—How many eighth-note beats to a quarter note? How many quarter-note beats to a half note? How many half-note beats to a whole note?

Examples of tones continuing through two or more beats.



Rests are characters which indicate periods of silence in music. The rests equivalent in time value to the several notes are as follows:



Exercises with Rests.



A *Sharp* (#) signifies that the line or space on which it is used represents a tone a half step higher than the original pitch. Likewise, a *Flat* (b) means a half step lower. A *Natural* (♮) cancels a sharp or flat. A sharp, flat or natural, except when used in the signature, affects only the measure in which it occurs.

A *Tie* joins two notes of the same pitch, forming one note of the combined values of the two.

A *Slur* connects notes of different pitch to be sung to the same syllable.



A *Dot* adds one half to the time value of a note or rest. A *Second Dot* adds half the time value of the first dot.

Examples of Dots.



Common Italian Terms Used in Music.

A—in, at, to, according to, for.

Accelerando—accelerating the motion.

Adagio—slow.

Ad libitum (Latin)—at pleasure.

Agitato—agitated.

Alla—like, in the style of.

Allegretto—somewhat quick.

Allegro—quick, lively.

Andante—walking, moderately quick.

Andantino—a little slower than *Andante*;
sometimes, more rapid.

Anima—soul expression.

Animato—with spirit.


Assai—very.

Brio—fire.


Calando—diminishing in tone-volume.


Cantabile—singing, melodious.

Con—with.

Crescendo ()—increasing in tone-volume.

Da capo (D.C.)—from the beginning.

Dal segno (D.S.) or ()—from the sign.

Decrescendo ()—diminishing in tone-volume.

Diminuendo ()—diminishing in tone-volume.

Dolce—sweet, with expression.

Energico—with energy.

Espressivo—with expression.

Fine—end.

Forte (f)—loud.

Fortissimo (ff)—very loud.

Forza—power, force.

Fuoco—fire.

Grazia—grace.

Grazioso—graceful.

Grave—serious, very slow.

Larghetto—somewhat broad and slow.

Largo—broad, very slow.

Legato—connected.

Lento—slow.

Ma—but.

Marcato—accented.

Marcia—march; *alla marcia*—marchlike.

Marziale—martial.

Meno mosso—slower.

Mezzo (a)—half.

Moderato—moderate.

Molto—much, very.

Morendo—dying, diminishing in motion and tone-volume.

Moto—motion.

Non—not.

Pesante—heavy, emphatic.

Pianissimo (pp)—very soft.

Piano (p)—soft.

Piu—more, *Piu forte*—louder, *Piu mosso*—more rapid.

Presto—very quick.

Primo (a)—first, *Tempo primo*—in the original time (after an acceleration or retard.)

Poco—little, *Poco a poco*—little by little, gradually.

Quasi—as it were, almost.

Rallentando (rall.)—retarding motion.

Risoluto—resolute.

Ritardando (rit.)—retarding motion.

Ritenuto (riten.)—holding back.

Secondo (a)—second.

Sforzando (>)

Sforzato (sf, sfz.) } louder, accented.

Smorzando—dying, diminishing in motion and tone-volume.

Solo (pl. soli.)—alone, to be sung or played by one voice or instrument.

Sostenuto—sustained.

Staccato—detached, disconnected.

Stringendo—accelerating the motion.

Tempo—time, movement.

Tenuto (ten.)—held, sustained.

Tranquillo—tranquil.

Tutti—all, in contrast with *solo*, or *soli*.

Un poco—a little.

Vivace } —lively.

Vivo }

Voce—voice.

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